

FULL PROGRAMMES FROM ALL STATIONS.



# THE RADIO TIMES

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EVERY FRIDAY

Two Pence.

## On the Track of a Lost Civilization.

By F. A. MITCHELL-HEDGES.

HERE we are back in London again, after having travelled eighteen thousand miles through the Central American Republics.

We are going to begin our new series of talks by giving you some of our experiences in Guatemala.

After leaving the capital we passed through wild country until we arrived at Zaragoza. Here live a strange and shy people known as the Bearded Indians. The women wear beautifully worked, brilliantly coloured costumes; their skins are pale copper in colour, and their marvellous blue-black hair reaches below their waist. The men wear strangely woven coats and very short pants and skirts reaching just below the knee.

From Zaragoza we climbed to a height of over 11,000 feet, sometimes looking down a sheer drop of over 5,000 feet into an immense gorge below, until finally we arrived at Lake Atitlan. Imagine a lake 5,150 feet above sea level, seventeen miles long without a ripple, green-blue in colour and completely surrounded by gigantic mountains rising sheer from the water with the two volcanoes Atitlan and San Pedro towering 12,000 feet to the sky.

We engaged a native boat at this point and crossed the lake to a village on the other side, the headquarters of the Zutuhile Indians, lying at the foot of the great volcano

Atitlan. We could distinctly see wisps of smoke issuing from the crater. Centuries ago, when this volcano erupted, the surrounding country was entirely destroyed. The Indians were very shy; their terror of our camera was pitiful. Seen from the lake this

These Indians are ruled by witches, of whom they all go in terror, and like most primitive tribes their lives are governed by fanatical superstition. One of their most dreadful rites, practised until quite recently, was to climb to the mouth of the crater of the volcano Atitlan, and hurl their children into the molten depths below, to appease the wrath of the volcano, their belief being that the more children they fed to the subterranean monster, the less likelihood there was of her roaring out her displeasure and devastating the country with molten lava and fire. Ostensibly this horrible practice has been stopped, but we have a shrewd suspicion that it is still continued in secrecy by the Indians.

The marriage ceremony of the Zutuhile Indians is a remarkable and unique affair. During the day all the women go down to the lakeside to fetch water, carrying on their heads large, two-handled earthenware pots; and an Indian boy, having taken a fancy to a certain girl, watches until she goes to the lake, whereupon he hides himself among the stone boulders by

the side of the path, to await her return. The girl having filled her earthenware pot places it upon her head and unsuspectingly begins the return journey. When she arrives opposite the spot where the boy is hidden, he rushes out, seizes the earthenware pot and

(Continued overleaf.)

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IN THE WILDS OF BRITISH HONDURAS

Mr. Mitchell-Hedges, whose recent broadcast talk with Lady (Richmond) Brown is given on this page, is here shown at his camp in the jungle at Lubaan, the great ruined Maya city in British Honduras.

Indian village looks like a collection of gigantic beehives. The smooth thatched roofs rise to a point. The lower parts of the buildings are constructed of large black volcanic boulders which lie about everywhere, and around each dwelling a wall is constructed of the same black stones.



## On the Track of a Lost Civilization.

(Continued from the previous page.)

clashes it in fragments over her head. If she remains standing there, it is then considered a public betrothal. If she runs away, it signifies a refusal. The marriage is very simple, there is no feast, she just goes off with the youth.

The smashing of the earthenware pot over the girl's head appears to be a very violent and dangerous method of expressing one's love, and we were curious to know whether the girls were ever stunned or their heads cut open, but their skulls must be abnormally thick, for we were assured that this never happens, and the more fragments into which the earthenware pot was shattered, the greater the love of the youth was supposed to be.

These Indians are a perfectly happy and contented people. Nature has endowed them lavishly with an abundance of fruit and vegetables; they have their own cattle and fowls, and we came away impressed by the thought that the perfect peace and happiness in which they live is in marked contrast to the discontent and struggle for existence prevailing in the great cities of the civilized world.

Finally we reached the great Quiche Indian city of Totonicapan, where over 40,000 Indians are living. Twenty miles distant is Chicicastenango, and here there still remains the priestly clan of the Quiches.

We were fortunate in being able to make friends with these Indians and we were thus enabled to see and to photograph their sacrificial stone. Sculptured out of an immense block of stone is a squatting deity; in the left hand is a representation of a human head, while the right hand grasps the sacrificial knife. According to the Indians this stone dates back several thousand years B.C., and we learned that at the period when their civilization flourished, on certain days appointed by the high priest, young girls were stretched out on a large flat stone facing the squatting deity and sacrificed to propitiate their gods.

At Aquacatan there are immense carved monoliths, and here the river emerges from the bowels of the earth through a great cavern in the rocks. The last king of the Quiches is said to have hidden the vast treasure of the Indians here at the time of the Spanish conquest. We noticed a remarkable fact in connection with the religious belief of these Indians, that they confidently expect their God to appear to them in person in the near future.

We finally arrived, after passing through some very wild country, at the volcano of Santa Maria, which is now in a state of great activity, throwing out immense columns of smoke and steam. At night time the fiery glow of the molten lava can be plainly seen at a great distance as it flows down the mountain side. This district is the stronghold of many witches, of whom the natives go in the greatest fear; they absolutely dominate the life of the tribe.

Continuing our journey through the

country, we arrived among the Bataneos Indians. With the greatest difficulty we were enabled to get some photographs of these strange people. Here we discovered some immense stones, undoubtedly of great age. One is a carving of a squatting god with the face of an ape or jaguar; another is carved like a giant toad.

We had an extraordinary experience when the chief of the tribe signified that he had ordered some Indians to play to us. Imagine the scene. A large palm-thatched dwelling, crowded with Indians; in the centre we sat on two wonderful chairs made of animal hides. An open space was cleared in front of us, and into it marched fourteen Indians carrying their long marimbas. These instru-



The little Central American State of Guatemala, lying across the isthmus of Panama, the ancient centre of the Maya civilization.

ments, which were fashioned by themselves, were made of various lengths of wood, each piece of which when struck gave out a different note, and then they started to play. Whether it was the weird environment or the actual music itself we do not know, but it seemed to us that we had never before heard such stirring music.

Anybody coming to this part of the world must feel that beyond all doubt the Maya civilization once existed all through Central America, and that in its wide range and importance it excelled even that of Egypt. When more is known of this lost civilization the present conception of the evolution of man will have to be reconstructed, and it is likely that in Central America will be discovered the key which will open the door to a vast and hitherto unsuspected knowledge of ancient civilizations and of primitive man.

LET YOUR FRIENDS LISTEN.

National Wireless Week.

Nov. 7-13.

## Story of the Orchestra.

By V. Hely Hutchinson.—V.

IN my third article in this series I pointed out that the mechanism of all woodwind instruments was merely an elaborated version of that of the penny whistle. In just the same way, brass instruments resemble the post-horn. The post-horn is of fixed length, and, as such, therefore, produces only one fundamental note and its 'harmonics'—that is, those notes which can be produced by 'over-blowing'. The horn and trumpet have low fundamental notes, and can produce about the first sixteen harmonics, the trombone can produce eight or, with perseverance, ten.

Up till Beethoven's death, the horn and trumpet could produce these sixteen notes, and no others; with the result that the player was restricted to sixteen notes at one given time. The horn-player could, by stopping the bell with the hand, produce other notes of inferior quality; the trumpeter was absolutely limited.

This limited armoury of notes did very well for the simple harmonies of Haydn and Mozart, but the more complicated writing of Beethoven occasioned the use of many stopped notes on the horns and sudden changes on the part of the trumpets. Of course, this was unsatisfactory, and about 1830 a valve system was perfected on the two instruments, which altered their pitch while they were playing, and so enabled them to play any note in their compass.

Since then the horn and trumpet have proved themselves invaluable and versatile. The horn is particular has numberless functions: it combines beautifully with the strings, it lends body to the woodwind, and, as a soloist, it is the very poet of the orchestra.

The trumpet is associated in everyone's mind with fanfares and military bands, but it has civilian duties as well. In Beethoven's time it was a very self-assertive instrument, but its construction has since been modified, and though it is no longer such a prominent member of the orchestral commonwealth, it is a far more useful one. Formerly, unless it was to be the cynosure of all ears, it sulked like Achilles in his tent; nowadays, it condescends to come out and mix with the crowd.

The cornet, which is very similar to the trumpet, is slightly more agile than the trumpet, and has not so distinguished a tone, but it can be useful as long as it is not too prominent.

It is only since Beethoven's time that the trombone has been used to symphonies, although it had often before been mistuned in choral and operatic music. It has always had a complete chromatic compass, because it can be lengthened or shortened by moving a slide.

There is one more family of brass instruments: the tubas. These were invented about 1840, and are a sort of large horn, with valve attachment, with a lower compass and a slightly more obtrusive tone. They are very agile and flexible instruments, and form the recognized bass to the modern orchestral brass.

Incidentally, all brass instruments can be muted by inserting stoppers in their bells. This converts their naturally round and mellow tone into a peevish noise, as if something had gone bad inside them. This is useful for dramatic effect, but the device should be used sparingly. (Conductors of jazz bands, please note!)

The mistake that many tyros make in orchestration is to turn the brass instruments on full strength or not at all. This is a pity, for the prime duty of orchestral instruments is to blend, and the great virtue of the brass family is that it can either assert itself or bolster up the assertions of other instruments.



# London and Daventry News and Notes.

THE fourth of the series of National Concerts at the Royal Albert Hall on Thursday, November 25, will be conducted by the foremost figure in British music to-day, Sir Edward Elgar, who is acknowledged by musicians throughout the world to be one of the great symphonic writers of all time. The programme will consist entirely of his own works, the most important of which will be the *Symphonic Study, Falstaff*, which has not been heard in London for some years. Sir Edward Elgar has conducted at B.B.C. concerts on several occasions: at the Central Hall, Westminster, at the first series of public Symphony Concerts given for broadcasting in London, and at the Studio since then. It will be remembered, too, that he conducted his impressive choral work written in memory of those who fell in the War, *The Spirit of England*, in the London Studio last Armistice Day.

*Hassan*, by James Elroy Flecker, the play which was broadcast on the opening day of Birthday Week last year, is to be repeated in the version specially abridged for radio, on Sunday afternoon, November 21, when it is hoped to use again the original music. On this occasion the play will be produced by Mr. C. A. Lewis, and the cast will probably include a large number of actors who are accustomed to performing before the microphone. Mr. Percy Fletcher has been asked to conduct the incidental music, with which he is so familiar, he was conductor of the stage performance during its run at His Majesty's Theatre.

The patron saint of music and the blind, St. Cecilia, whose 'day' falls on November 22, was commemorated on this date last year by a special programme introduced and announced by Captain Ian Fraser, M.P., Chairman of St. Dunstan's, who is himself blind. Captain Fraser was a member of the Government Committee which some time ago inquired into the future of broadcasting in this country. He has consented to take charge of the programme on St. Cecilia's Day this year, which, as it falls on a Monday, will naturally be of a different type from that given last year. Some favourite wireless artists will take part, among them being Mr. Nicolai Logan and Mr. Ronald Gouley, both of whom are blind.

The programmes in Birthday Week would be incomplete without a radio revue, so one entitled *Happy Returns* has been specially written for transmission on Saturday, November 13. It will include many amusing sketches and dialogues by Herbert C. Sargent, in which Mr. Tommy Handley and other artists well-known in this type of programme will take part between 7 and 8.30 p.m.

*Fenella*, an opera in one act (libretto by Arthur R. Cleveland and music by Napoleon Lambelet) will be given between 10.30 and 11 p.m. on Monday, November 15. Earlier in the evening, an original item introducing a number of well-known successes will be given under the title of 'A Pile of Music.'

## Forthcoming variety programmes:—

Monday, November 8.—Will Hay, the school-master comedian; Hodges Brothers and Jacobson, syncopated singers at the piano; Florence Mills from the *Blackbirds* Company; Ivy St. Helier, impersonations; Billy Milton and Mabel Marks in syncopated numbers.

Wednesday, November 17.—Sydney Neshitt and Partner.

Friday, November 19.—Hodges Brothers and Jacobson; Renee Rudany and Partner, novelty musical act; Howard Rogers, comedian.

A special radio version of *Clotello*—incidentally the first pantomime to be broadcast from the London studio—is being prepared by Mr. Ernest Longstaffe, the well-known revue writer. It will be given from certain provincial stations on December 11 and 18, and from London, Daventry and relay stations on Monday, December 22.

The preacher at the Studio Service on Sunday, November 7, will be the Rev. W. Charter Piggott, of Streatham Congregational Church, whose name is a household word in Congregationalism. The service will begin a few minutes earlier than usual, namely, at 8.10 p.m., and in the quarter of an hour between 8.40 and 8.55 the Streatham Singers (Ladies' Choir), under the conductorship of Mr. Frederick C. Haggis, F.R.C.O., A.T.C.M., will give a programme of sacred music. Later in the evening, an appeal will be made in connection with the British Legion Poppy Day, which is to be held, as usual, on November 11.



The Rt. Hon. Sir AUSTEN CHAMBERLAIN, K.G., Secretary of State for Foreign Affairs, whose Rectorial Address to the students of Glasgow University is to be broadcast from the Glasgow Station, on Tuesday, November 2. It is interesting to note that this will be the first occasion on which one of these historic addresses has been broadcast.

The monthly Missionary Talk on Sunday, November 7, will be given by the Rev. Donald Fraser, his subject being 'Livingstone's Country To-day.' This talk will be 8 B. from all stations at 8 o'clock. No name is better known in Central Africa to-day (unless it be that of the old veteran, Dr. Robert Law) than that of Dr. Donald Fraser, who for thirty years has carried on the Livingstone tradition in Livingstonia. He was one of the founders of the Student Christian Movement, and its broad interests in life as a whole have been brought into all his African work. His African nickname is 'Chickeseke' ('one who smiles with any'). Dr. Fraser is an ex-Moderator of the United Free Church of Scotland, and this year became one of the foreign missionary secretaries of that church. He was also Chairman of the recent important International African Conference in Belgium.

Dance music will be broadcast from every station on each night during Birthday Week, with the exception of Thursday—Armistice Day—when, according to the precedent established last year, and as already announced in *The Radio Times*, the programmes will be in keeping with the impressive solemnity of the occasion.

A programme of Mendelssohn's music should find a tremendous number of eager listeners awaiting it at 8.15 p.m. on Sunday, November 21, though it is the fashion nowadays among many of the—shall we call them 'high-brows'?—to despise Mendelssohn and all his works unequivocally. Nevertheless, with the ordinary 'man in the street,' some of Mendelssohn's tunes are as fresh and charming to-day as ever they were. Whose life has not been cheered by the *Wedding March*, even when played by the roundabout at the fair? Mr. Percy Pitt, who will conduct the concert on November 21, is including some of the incidental music to *A Midsummer Night's Dream*—the Overture and the Nocturne, Scherzo and Wedding March. The Overture *Ruy Blas*, and, as a lesser known work, the *Piano Concerto in D Minor* (as distinct from that in G Minor more generally played), and the two most popular of the *Songs Without Words* (the 'Spring Song' and 'The Bee's Wedding') will also find places in the programme.

Whether or not there is any justification in the complaints which sometimes reach the B.B.C. that the news bulletins, over which we have no control, are 'dull,' listeners will not be able to substantiate such charges during the week beginning Monday, November 22. Floism and Jetam, two well-known music-hall artists and lyric writers, who specialise in the dissemination of news in musical form, are visiting the studio every evening (except Thursday) when they will give a *riposte* in tuneful verse and song of the most important events of the previous day. They will do this for a quarter of an hour, at 10.15 p.m., when the London studio, as is always the case when news is broadcast, will be connected to all stations.

So many letters of appreciation were received concerning a programme entitled 'A Long Day Closes,' which was broadcast on July 21, that it has been decided to give a similar short unannounced programme of poetry and music at 10.30 p.m. on Wednesday, November 24.

The Co-operative movement is well-known for the bands and choirs which are part of its social activities in many parts of the country. A concert, in which the programme will be provided by Co-operative choirs, orchestras and soloists from Enfield Highway, Surbiton, and other metropolitan centres is to take place in the Kingsway Hall on Tuesday evening, November 23, and arrangements have been made to broadcast this in two parts, the first through the London Station and the second through Daventry. In addition to items by the massed orchestras and choirs, there will be solos by Miss Olga Thomas, Miss Elsie Mann and Miss Kate Daniels. The alternative programme on each station will be a short concert of chamber music of the more popular type.

Some people, subjects and dates for those who like talks:—

Wednesday, November 10.—Col. W. P. Drury: 'Witchcraft at Westminster'—another of his Historical Sketches series in which he will describe the beginning of printing in England.

Sir Oliver Lodge: Discussing the Cosmic Atom in the last of his series of talks on 'Atoms and Worlds.'

Thursday, November 11.—Mr. C. Lewis Hind: First talk of a series on 'Six Great Artists and What They Stand For.' (From all stations.)

Sir Fabian Ware: The Work of the War Graves Commission.

Friday, November 12.—Mr. Ashley Storne: Humorous Talk.

Saturday, November 13.—Mr. Cecil Lewis: Chinese Life, the fifth of his series.



# News From the Provinces.

## MANCHESTER.

AN interesting example of successful co-operation, which it is hoped will not be lost sight of in the future, occurred during the Civic Week in connection with the broadcasting of a 'Red Rose Concert.' The authorities who organized the concert were dubious of its success from a box-office point of view; but the Hippodrome was crammed. An admirable concert from the broadcasting point of view was thus the means of benefiting the Manchester medical charities (to which the net proceeds were devoted) by the substantial sum of £340.

The Station Repertory Players will present *The Partners*, by Vincent Douglass, author of *The Jeffersons*, between 7.30 and 9.30 p.m. on Thursday, November 18. The play is full of dramatic incidents and should prove an even bigger success than *The Jeffersons*, which was recently broadcast. It is interesting that the Director of the Reading Art Gallery described *The Jeffersons* as the finest example of "natural veracity" to which he had ever listened.

What promises to be an attractive feature will begin in December under the title of 'Street Chies, Old and New.' Listeners will first hear an old cry, followed by its modern counterpart, the latter being expanded by the customary street noises and dialogue with the final introduction of a synopsized popular song on the subject.

## LIVERPOOL.

THE clever study of London life shown in the play, *Op o' me 7 hand*, will be the principal feature of a variety programme on Tuesday, November 16, when Mrs. F. Wilkinson, the well-known Liverpool character actress, will take the leading part, supported by the Station Radio Players. Other artists in the same programme will be Miss Irma Suranyi (solo violinist) and her accompanist, Miss Florence Rouse, Mr. J. Palfreyman in saxophone solos and Mr. Biffy Barnes in humorous items.

Canne's Matinee Concert on Wednesday afternoon, November 10, offers as its principal artist, Mr. Stephen Wearing, the Liverpool pianist. Listeners will also hear Miss Gladys Sweeney (soprano) and Mr. Donald Hyden (violin).

## SWANSEA.

THE Gower Peninsula always fascinates the visitor by the natural beauty of its cliffs and bays, its woods and meadows. To those who know it well, Gower has other beauties to unfold. The villages and hamlets, churches and mounds have a wealth of story and legend connected with them which the motorist has little inclination and less time to explore. Many of these tales of the Celtic wonder-world have been collected by Mr. W. H. Jones, F.R.G.S., of the Royal Institution of South Wales. Some have been already broadcast, but, fortunately, the well is deep, and listeners will have another opportunity of hearing Mr. Jones speak of these legends on November 12 and 26 at 5 p.m.

A special Service of Remembrance at St. Mary's Parish Church, Swansea, at 10.45 a.m. on Armistice Day, when the Vicar, Canon Cecil W. Wilson, M.A., will deliver an address, is to be broadcast. Later, Evensong from Westminster Abbey will be relayed by wireless link with Daventry, provided atmospheric conditions are favourable. The afternoon concert on the same day will be contributed to by Miss Hilda Eager (soprano) and the Station Trio.

## BOURNEMOUTH.

MR. WALLACE CUNNINGHAM, who is appearing in the 8 o'clock Concert on Monday, November 8, will not only sing and whistle (as though he had an audience of canaries), but will give a short exhibition of ventriloquism. Ventriloquism at the microphone should provide an item quite out of the ordinary.

The Wireless Orchestra will provide a Cherry Hour at 8 o'clock on Tuesday evening, November 9, when Miss Colleen Clifford will be heard in songs at the piano, and Mr. Gerald Kaye (tenor) is to sing, among other things, a sixteenth-century recitative and aria, 'When I Was a Bachelor.'

All Dorset men, even though they may have nothing to do with farming, will want to hear Mr. R. E. Bennett's talk on Thursday, November 11, at 6.15 p.m., on the celebrated breed—the Dorset Horn Sheep.

## SHEFFIELD.

SHEFFIELD Station, which celebrates its third birthday on Tuesday, November 16, is naturally proud of its position as the senior relay station of the British broadcasting service. The occasion will be celebrated by a programme contributed to by the Station Staff.

Arrangements have been made to relay the Armistice Day service from Sheffield Cathedral between 10.40 and 11.10 a.m.

## NOTTINGHAM.

AN experiment of giving a lesson in dancing the Charleston over the microphone is to be tried on Wednesday afternoon, November 10, by Miss Schofield, who has already given a number of talks on dancing.

## LEEDS-BRADFORD.

ALL Scouts will look forward to Thursday, November 11, when, at 6.15 p.m., Mr. W. R. Grist is giving another talk on Birds. Not only can Mr. Grist talk about birds, but he is also very clever at imitating their various calls.

Two dance orchestras will be broadcast for the first time next week, one from Schofield's Café on Tuesday, November 9, and the other from the Trocadero Ballroom, Bradford, on Saturday, November 13.

## STOKE-ON-TRENT.

THE Armistice Day United Commemorative Service will be relayed from the Victoria Hall, Hanley, from 10 a.m. to 11.20. The form of service will be almost the same as that of last year, and will include an organ recital by Mr. Sydney H. Weeks, city organist, and the anthem, *O Praise My Heart*, sung by the Potteries Choral Society.

The Rev. Ivor Rees, Congregational Minister of Trustall, will conduct a service to be broadcast from the Woodhall Memorial Congregational Church, Burslem, on Sunday, November 7.

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## BIRMINGHAM.

THE first of a series of concerts in honour of Beethoven, the centenary of whose death falls in March, takes place on Sunday, November 7, when Mr. Nigel Dallaway is to play the great master's *Concerto No. 1 in C Major*, Opus 15, for Pianoforte and Orchestra. The remainder of the programme is also chosen from the works of Beethoven, and will be conducted by Mr. Joseph Lewis.

Mr. John Humphreys, M.A., the well-known Birmingham archaeologist and antiquarian, who is also a lecturer at Midland centres of education and culture, begins, on Tuesday, November 9, a series of talks to schools on 'Historical Personages and their Midland Homes.' A sketch map of the district with which he will deal has been prepared and is available for head teachers on application to the Birmingham Station. Mr. Humphreys has made a special study of Worcestershire, and it is due to his research work that the long-lost Shalton Tapestry was discovered in a remote attic. His series of talks each Tuesday, from November 9 to December 14, will include references to Jack Cade, Bosworth Field, the Gunpowder Plot, and Titus Oates.

The first of some particularly interesting Fashion Chats to Women is to be given in the Tea-Time programme on Saturday, November 13, by 'Mimi the Mummer' who, in the course of a discussion on Various Types of Matrons, will show how they are neglected by designers and costumers. 'Mimi' is an actress and has done a great deal of stage designing in America, having been associated with the late Charles Frohman at the Empire Theatre, New York.

## CARDIFF.

THE Armistice Day service from the Cenotaph at Cardiff, erected to the fallen of the 1st and 2nd Batts. of the Welsh Regiment, is to be broadcast. The Cenotaph was unveiled in 1924, and the Armistice Day ceremony has been broadcast each year.

Last year the concerts arranged jointly by the Cardiff Musical Society and the Cardiff Station were given a most encouraging and appreciative reception, so that similar concerts have been arranged for this winter. They will again be given in public at the Park Hall, Cardiff, the first in the new series taking place on Sunday, November 28. Elgar's *Oratorio, The Dream of Gerontius*, will be performed, the artists being Mr. Stewart Wilson, Mr. Harold Williams, and Miss Gladys Palmer. For this performance, the Station Orchestra will be augmented to seventy performers, and the choir will number 120.

The afternoon concert on Friday, November 12, will be given over to 'Popular Melodies'—musical comedy and revue excerpts, for the most part. Miss Josephine Frettejohn will be the vocalist.

## PLYMOUTH.

AT a service to be broadcast from the Plymouth Guildhall on Sunday, November 7, the address will be given by the Rev. W. Russell Maltby, D.D., President of the Wesleyan Conference, and music will be sung by the King Street Wesleyan Church Choir.

A special Armistice Day service will be broadcast at 10.30 a.m., from St. Andrews Parish Church, when the Rev. S. Whitfield Daukes will give the address.



## A Breath of Fresh Air.

By A. Bonnet Laird.

'IN August, go he must,' they used to sing, in olden days, about the parent cuckoo. But how much longer do those young birds stay, who seem, as far as we can tell, to make their first long journey into the unknown South, unguided and alone?

I am moved by an Essex listener, who saw one, to ask if any of you have observed the young cuckoo being eagerly fed by a hen yellowhammer (the male bird was hovering about, but did not help) as late as mid-September.

The cuckoo could fly well enough; but it seems to have along to its lazy ways of allowing others to feed it to the last.

Here is as fascinating a puzzle as observers could wish—how is it that so idle and helpless a bird can suddenly take that long flight, feeding for itself, unaided?

### The Indomitable Ant.

Imagine the turmoil when a Sussex listener, a few weeks ago, accidentally unearthed an ant's nest, scattering eggs far and wide! In five minutes every egg was safely underground again. The last to go was an unbeatable ant which had found an egg wedged between two clods of earth, each many times his weight. Levering and tugging, he got it free just as the others made their last journey.

As many a famous naturalist has found, there are enough stories of ants' astounding labours to fill books.

### Our 'Peaceful' Countryside.

Mention of battles in wild England has brought me several more stirring descriptions of fights on, below, and above the ground. Two came from Wales:—

'My keeper,' says a Radnorshire reader, 'saw a hawk swoop and carry away its prey. The keeper noticed that the hawk was flying in a strange way, and finally it fell to the ground.'

'The man hurried to the spot and saw a stoat running off; but the hawk was hardly fit to stir. The stoat had bitten through its throat, while it was being carried in the air.'

In the other note—from a Pembrokeshire common (G. T. C. is the observer)—the stoat does not come off so well.

Shrieks from behind a thicket; a flutter of wings and something soaring aloft to a height of 300 feet, shrieking still. Then silence, a plumb descent, and a thud. Search revealed the bodies of a woodpecker and a stoat—the woodpecker's throat bitten through, and the stoat's back broken.

### Thrush's 'Thank You.'

An unseasonable topic, but one we remember, nevertheless, till spring comes round again—the thrill of finding the first thrush's nest in the garden. If it is the first recorded in all England, how much greater the thrill; and if it is a token of gratitude, better still.

So we can all feel with E. B. C. (who bred in Winchester in those days) her joy at such a graceful compliment.

She had rescued a thrush from the cat's mouth; put it, frightened, but not much harmed, in a basket on some hay, with a mug of water and a few crumbs inside. Next morning, not a dead bird, but a very live one was found, who did not fly away when released, but perched on a fence, to which it returned, day after day, with a song of thanks. The real reward came, though, when the earliest reported nest of thrushes added a new delight to the pleasant garden.

Who could doubt it was the same thrush?

(A. Bonnet Laird dispatches one of his broadcast weeks this week to the sender of the most interesting item of Nature news—Mrs. A. C. Long, Tangley, Terry Road, High Wycombe, Bucks.)

## Listeners' Letters.

### Pachmann's First Triumph.

I WAS much interested in reading M. Pachmann's article in *The Radio Times*, though I was surprised he should write that he is only 'well known as a pianist in the last few years.' Surely, this is great modesty. I do not remember him as anything but a well-known pianist, and he has always commanded large audiences. He made his first appearance here in 1882 under my late father's direction at one of 'Ganz's Orchestral Concerts' at St. James's Hall. He had just made a great sensation in Paris, and my father engaged him at once. Pachmann played Chopin's F Minor Concerto, my father conducting, and, according to Ganz's *Memoirs of a Musician*, he at once established himself as a Chopin player par excellence. He also wrote in my father's autograph book these words:—

'Au premier triomphe de mon premier triomphe d'London. An dirigent par excellence, Mr. W. Ganz.'

'Triumph' was his own word.—GEORGINA GANZ, London.

### THE NEW WAVELENGTHS

An authoritative statement on the inauguration of the new wavelength scheme will appear in next week's issue of *'The Radio Times.'*

### 'The Black Bull' Sets an Example.

I HAVE a three-valve set here in my inn, and on Sunday nights, during the religious service, we always make a collection for the benefit of Addenbroke's Hospital, Cambridge. The amount we collected in a few months of 1925 amounted to £1 14s. 0<sup>d</sup>., and in the twelve months since that collection, we have gathered in the sum of £6 12s. 1<sup>d</sup>.. The box is used only during the Sunday evening broadcast service. Perhaps a record of this result in *The Radio Times* may cause others in country places to follow our example.—C. H. ANDERSON, Black Bull Inn, Basingstoke, Nr. Rayston, Herts.

### Wireless for the Deaf.

I HAVE been very deaf for some years; I cannot hear anything unless it is shouted through a speaking tube, nothing at all in church or any public place. Fortunately for me, before becoming deaf, I heard a lot of good music, lectures, speeches, etc. I have been thankful for those memories, but never dared hope to hear anything of the kind again. Therefore, just try to imagine what it means to me to listen to broadcast programmes. And with what joy I recognize music I heard long ago and how I look forward to the Sunday evening services. I, who have not heard a prayer, or sermon or address or hymns or anthems for so long.

Being a Churchwoman, I especially look forward to the service at St. Martin-in-the-Fields. It seems a miracle to me that if I were there, I could not hear a sound, and yet I can sit at home and hear it all. Next best, I like the Studio services.—E. B., Lincolnshire.

### Those Welsh Programmes.

I CAN assure your correspondents who are complaining of the lack of Welsh programmes from Daventry, that there are several people in Wales who are not English and who happen to find themselves on the border of the hundred mile magic circle round Daventry, who do understand and thoroughly enjoy the excellent programmes broadcast by that station, though they come over in what is to us a foreign language.—W. WILLIAMS, Maenan, Llanrwst.

USUALLY, when London is broadcasting a play, Daventry, the sole station for so many thousands, provides its listeners with a potboiler programme

which is more or less unintelligible to them. This may be a fruitful source of oscillation by listeners who, with sets adequate for Daventry signals only, are struggling to escape the programme provided and are groping for the play.—ALFRED HODGKIN, St. Margarets-at-Cliffe, Kent.

THE myth about Daventry and Welsh programmes appears to be spreading. I have referred to three recent copies of *The Radio Times*, of consecutive issue (all I had by me), but have failed to locate a single wholly Welsh Programme for Daventry during that period.—A. JAMES, Thornton Heath.

### Dance Music in the Wards.

ON behalf of all the inmates of this ward, I feel bound to write and tender our hearty congratulations and thanks to the wonderful Radio Dance Band. We always look forward with keen interest to enjoying the Band's all too short programme of dance music. The effect on the patients in this ward is good to see. Phantasies, eyes sparkling with enjoyment and pains momentarily forgotten. Please give us more, more, and still more. Remember! Two hours' dance music every day will eventually—keep the doctor away!—L. W. SWART, Stocks Ward, King's College Hospital, London.

### POINTS FROM LETTERS.

UNDER rather sad circumstances I am left alone in a very lonely part of the country, and I have been rather dreading the coming of the dark winter evenings. Imagine my delight, then, to find when I listened to the wireless the other evening that my favourite Gilbert and Sullivan was coming through.—A GRATEFUL LISTENER.

ALLOW me, please, to congratulate you on the wonderful improvement made in *The Radio Times* lately. It is a real pleasure to read the notes concerning the different items in the various programmes, and in so many cases to see before your eyes the photographs of the different artists.—J. H. ELLIOTT, Swindon.

THE new *Radio Times* is much more interesting and the musical and other notes most helpful and the photos very pleasing.—L. A. M. KEWAN, Rickmansworth, Herts.

I AM sure I am voicing the sentiments of thousands of listeners when I congratulate you on the way the programmes are set out in the new *Radio Times*. It is much nicer to see each day set out one after the other than to have to turn over the pages to find out what is going on at the different stations.—A. E. REYNOLDS, Patepounds.

CAN we have half an hour of hymn-singing as well as, or instead of, the usual service broadcast on Sundays at 8 p.m.? Favourite hymns could be led by the Wireless Chorus and Wireless Orchestra, and listeners might be invited to join in the singing in their own homes.—E. E. H., Colchester.

IN connection with a statement which appeared recently in *The Radio Times*, that during a specified time of thirty-seven hours' programmes from London, twelve hours were devoted to dance music, I should like to point out that probably five hours of these twelve were taken up by the Savoy Bands or their equivalent which played from 10.30 p.m. until midnight, and that most people who listen at this time either are dancing or like to hear dance music. This leaves about an hour and a half a day of dance music, which comes around tea-time. This, surely, is not excessive.—R. D. PEARCE, Outram Road, Southsea.

### IMPORTANT TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

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## The Children's Corner.

## Programmes By Children.

WHAT part should children themselves play in Children's Hour programmes?

This is a question which is difficult to answer, because a lot of things have to be considered before one can decide. The performances of children at school concerts are frequently very popular, but quite often it is the popularity of the performer as much as the performance itself which draws the applause of the audience. The song sung by 'Mary Smith' or the verse recited by 'Thomas Jones' is generally received with great enthusiasm by the personal friends of 'Mary' and 'Thomas', and if the 'artists' are well known and much liked their efforts are quite likely to win the appreciation of the whole firm or the whole 'house' to which they belong. If 'Mary' and 'Thomas' happen to be school heroes, their appearance on the platform and their share of the programme is probably the sign for uproarious applause, not only from personal friends and classmates, but from the whole school. Sometimes, when the performance itself is not very good, the applause is there just the same.

If you were to move these popular young persons to another scene, where their achievements and character and record were unknown, it is quite possible that the audience would be much less enthusiastic. If the performance was very good it would win lots of approval, anyhow, but if it was just an ordinarily moderately good effort it would not attract very much notice or applause. If it was a weak effort, there would quite probably be no enthusiasm at all.

In any case, with ordinary singing and reciting on a platform, one can see 'Mary' or 'Thomas', and the sight of anybody doing his or her best always arouses the sympathy and support of nice people. This takes the form of applause on the slightest provocation, and so the performers receive encouragement that spurs them on to do their very best. Moreover, 'Mary' and 'Thomas' are probably nice-looking, smiling, well-brushed youngsters, and their pleasant looks also help to win them the applause of the audience.

But take 'Mary' and 'Thomas' away from all these helpful surroundings. Put them in an unfamiliar, uncomfortable, rather terrifying place. Arrange them so that neither can they see the audience nor can the audience see them. Let that audience be one to which they are entire strangers, and make it the biggest audience—by far the biggest audience—that they have ever performed to or are ever likely to perform to, and what happens?

Quite often 'Mary' and 'Thomas' are scared to death. They miss all the helpful things they are used to—the familiar room, the sight and sound of people (many of them comforting friends), the encouragement of applause which shows that their effort is going well. This time it is all so cold, and still, and strange, and the odds are that the performance suffers a good deal—as do 'Mary' and 'Thomas' also. Unfortunately, it is true that the nice, modest child, whom one wants to encourage, feels these effects more than the rather 'swanky' one, whom one does not want so much to push 'into the limelight'. The ordeal of the performance tends to make the nervous child still more nervous and the forward one still more forward—which isn't good for the character in either case.

Quite often one sees in *The Radio Times*, and in other periodicals, descriptions by experienced grown-ups—some of them professional lecturers and entertainers who have been facing audiences of all sorts for years—of their uncomfortable sensations when face to face with the microphones. If they are inclined to 'go to pieces' when it comes to broadcasting, there is small wonder if 'Mary' and 'Thomas' find the job more than a little frightening.

If children's performances in the Studio do not 'come over' all right, it is not so much the children

themselves who get blamed as the people who plan the programmes. It is necessary, therefore, to study young artists carefully before allowing them to broadcast. To begin with, they must be really skilled in the kind of thing they want to do. The general public doesn't want to hear items that are of poor quality. It is not possible, therefore, to consider children who cannot show some proof of skill—either in the form of examinations passed or of concert performances which have been successful.

Since the skill of children is almost always less than that of trained, experienced, professional artists, it is not wise to mix performances of the two sorts. Programmes by children encourage the performers themselves and urge others, who hear them, to strive to reach a higher level. These



'THE PIED PIPER OF LONDON TOWN.'

(Mr. Hamilton Howell), whose well-known Concert Party will give a programme in the London and Daventry Children's Hour on Saturday, November 6.

children's programmes ought, therefore, to be included from time to time, on special days, and as something quite separate from the ordinary proceedings.

Children's choirs, children's orchestras, and children's play-acting are also things to be desired, and bit by bit steps are being taken to find out suitable groups of children and to use them as far as is possible and wise.

There are forty-odd million people in these islands of ours, and a good proportion of them want to broadcast. They can't all do so, of course, but there is always room for the best—the hard-working, skilful ones who have a really good performance to give.

Probably almost every ambitious child who sings or recites or plays a musical instrument would like to broadcast. There is no earthly reason why he or she shouldn't, if the performance is one which people will like to hear.

So now, all you ambitious young 'Marys' and 'Thomases', get very busy indeed, for there is room for you in a Children's Programme—if you're good enough!

Owing to the heavy pressure on our space, the fourth of Professor J. Arthur Thomson's *Talks on 'The Mind of Animals'*, which are being published in *THE RADIO TIMES*, is held over until next week.

## News of Coming Events.

## Happy Hours for November.

JUDGING from the letters we receive, all listeners will be glad to hear that Mr. J. C. Stobart is going to tell another story about 'Jonathan' on Monday, November 1. On the following day there will be a tale about 'William,' and Miss Winifred Davis is going to sing once more.

If you are interested in ships, you ought to make a point of listening on Wednesday, as there will be a talk about the engines of a great liner on that day. Those of you who don't like ships and engines will probably enjoy the story about 'Hadji Bala, the Elephant,' which Mr. Edward Foster is going to tell.

On Thursday Mr. Duff Smith is to give us some more songs and Uncle Leslie is going to talk about 'Zoo Squabbles.'

Friday is, of course, Guy Fawkes Day, and the Wicked Uncle wants to discourse on Fireworks. As long as he keeps to poetry and lectures, it ought to be all right, but if he starts playing with fireworks, goodness only knows what may happen! Anyway, Mr. Frederick Chester is coming to the Studio on the same day to brighten things up with some West-country songs.

On Saturday the Pied Piper of London Town Concert Party is visiting us again to give a special performance. Judging from the programme, their songs and stories and recitations ought to be very popular.

## Swansea's Corner for Girl Guides.

A Girl Guides' Corner has recently been established as a fortnightly feature in the programmes of the Swansea Station, and it is hoped that the Girl Guides of West Wales will rally round and make a great success of the venture. A programme has already been arranged which promises assistance to all Guide companies, as well as encouragement and entertainment to all who are interested in the movement.

Talks, such as 'A Girl Guide Company Evening,' 'Country Dancing,' and 'Camping,' will alternate with playlets, camp fire ceremonials and the inimitable sing-songs. No branch of the movement will be neglected—Rangers, Girl Guides, Sea Guides and Brownies will all play their part to press home the claim and true meaning of the Girl Guide Organization.

## Can You Write a Play?

Within the past month or two, Bournemouth has given several plays during the Children's Hour. *Cinderella*, by Irving Byers, *The Princess of the Golden Isles*, by Una Broadbent, and *In the Shadow of the Grailstone*, by C. E. Hodges, were three of them. Plays always seem to be popular, and every time we do one, there is a chorus of appreciation, and cries for 'more.'

Now, if only we could find enough nice, short, easy plays, we should like to do one every week. But the difficulty is, where to find them? Two plays successfully performed earlier in the year were written by children in their 'teens,' and we feel sure that there is lots more talent hidden away, if we could only discover it. Now listeners, won't you get those pens to work, and see what you can do?

## 'Sunset Stories' at Birmingham.

The wonderful series of stories about wild animals and their homes and haunts which Cousin Joyce has been telling Birmingham listeners on Fridays, will still be heard until November 12, which is just a week after you will all have been remembering the unfortunate Mr. Guy Fawkes. After that date will begin a new series, also written by Mr. G. Bernard Hughes, under the title of 'Sunset Stories.' These are sure to be as nice as those which have just finished, and will be something to look forward to through the dull November evenings.



# PROGRAMMES FOR SUNDAY (October 31)

2LO LONDON. 365 M.

## 3.30-6.0 BALLAD CONCERT

ETHEL HOOK (Soprano); JOHN COATES (Tenor);  
ROBERT EASTON (Bass); SOLLOWAY (Violin);  
SOCIAS (Pianoforte)

SOLLOWAY  
Kol Nidrei ..... Bruch

## 3.40 ROBERT EASTON

When a Maiden ..... (If Seraglio)  
Rogues Like You ..... Mozart

## 3.46 SOCIAS

Chromatic Fantasia and Fugue ..... Bach

SEÑOR BIENVENIDO SOCIAS was born at Vendrell, near Tarragona, Spain. He was musically educated, with Pablo Casals, under the guidance of Casals's father. He occupied organist's posts in monasteries in different parts of Catalonia, where the services were strictly Gregorian, the foundation from which all contemporary music was evolved. These early experiences made an indelible impression upon the musical outlook of both Casals and Socias, and are to this day reflected in their style.

## 4.0 ETHEL HOOK

Sea Wreck ..... Hamilton Hart  
Even as a Lovely Flower ..... P. Gilbert Latoh

## 4.10 SOLLOWAY

Cathedral Fantasy ..... Hubay

## 4.20 JOHN COATES

Praised Be the Lord Daily  
Maurice Greene, arr. E. S. Rogers

The Knight of Bethlehem ..... D. C. Thomson  
Sonntag ..... Brahms  
Easter ..... Fry P. Klein  
Roses in December ..... F. G. Russell  
Sunset Dreams ..... Mabel Ackernley  
The Calendar Astray ..... Tiltman  
The Lonely Tent ..... Gerrard Williams  
The White Fence ..... Arnold Bax  
Je suis mise en danse ..... Arnold Bax  
(At the Piano, GERALD MOORE)

## 4.45 SOCIAS

Three Spanish Dances ..... Granados

## 5.0 ETHEL HOOK and ARTHUR ARGENT

For All Eternity ..... Moschieri  
The Keys of Heaven ..... Old English

## 5.7 SOLLOWAY

Ave Maria ..... Schubert Wilhelm  
Mata Perpetua ..... Rutleigh

## 5.15 ROBERT EASTON

The Jealous Lover ..... Roger Quilter  
He that Loves a Roxy Chick ..... Bennett  
The Sergeant's Song (1903) ..... Gustav Holst

## 5.25 ETHEL HOOK

Speak To Me ..... Guy d'Harcourt  
In the Gloomings ..... Lady Fortescue Harrison

## 5.30 'ALL HALLOW'EEN'

A Play by Leonora Thornton

Characters:

The Fiddler (A Vagabond Player)  
The Piper (His Friend and Companion)  
The Old Woman

ON a desolate stretch of coast on the west of Ireland, two men, the Fiddler and the Piper, are crouched together in the lee of a low stone wall. Through a fold in the ground can be seen a stretch of a wind-swept beach and a misty sea. At the water's edge, waiting for the tide to flout them, lie two or three boats, around which move little groups of black figures. Other groups are dotted about the beach. Behind the men, on the other side of the wall, lies a rough pasture, pierced by a deep creek running far inland. A path leads up from the shore, crosses the creek by a single-plank bridge, and rises

on to the dark mass of large farm with idly shuttered windows and heavy doors. There is a cold wind blowing, and the sound of it mingles with the sigh of the sea on the shingle. The Fiddler tries to light his pipe, and the flare of the match shows him thin-featured and unwarily, with mocking eyes. The Piper is younger, quieter, gentler, a mere boy. It is half past eleven on All Hallow'e'en, a night bright with moonlight and brittle with frost.

## RELIGIOUS SERVICE RELATED FROM ROCHESTER CATHEDRAL

7.55

The Bells

8.0 Hymn, A and M, No. 274 (E. H. No. 563)

Martin Shaw

Confession and Absolution  
Lord's Prayer  
Psalm 138



THE CHOIR OF ROCHESTER CATHEDRAL, from which the Religious Service is being relayed through London at 8 o'clock. Rochester is, of course, the centre of the Dickens Country of Kent, and readers of 'Edwin Drood' will remember that the minister Jasper was a member of the cathedral choir of Cloisterham (Rochester).

First Lesson: Wisdom 3, 1-9

Second Lesson: Heb. 11, 32; 12, 2

Magnificat and Nunc Dimittis (Stanford in C)

Credo

Intercessions

Anthems: 'O Thou the Central Orb'

Charles Wood

Address by the Dean, the Very Rev. JOHN STORMS, D.D.

Hymn, A and M, No. 495 (E. H. No. 106)

C. Hyton Stewart

Blessing

THE Very Rev. John Storms has been Dean of Rochester since 1913. He was previously Rural Dean of Westminster, and, amongst many other appointments, he has been Select Preacher at Cambridge (1914) and Hon. Chaplain to the King (1912-13).

8.55 THE WAX'S GOOD CAUSE: The Ypres Legion. Appeal by THE COUNTESS OF YPRES

ELEVEN years ago to-day, in the Ypres Salient, the climax of the German offensive was reached—and passed. To celebrate this fact performed by the Allied Armies, and to commemorate the hundreds of thousands of their dead who lie buried there, a fund has been formed to build,

on the rampart on the bastion immediately to the west of the Lilla Gate, the Ypres Memorial Church. It has been designed by Sir Reginald Blomfield, and its estimated cost is £10,000. To raise this sum, and an additional 15 per cent. for maintenance, is the object of an influential committee, presided over by Lord Plumer. Subscriptions may be sent either direct to the Ypres Memorial Church Fund, at Lloyd's Bank, Pall Mall, or any of its branches; or to the Hon. Secretary, Colonel P. G. Poole, at 9, Baker Street, W.

9.0 WEATHER FORECAST: GENERAL, NEWS BULLETIN; Local Announcements.

## 9.15 ORCHESTRAL CONCERT

MURIEL HERBERT (Soprano)

THE WIRELESS ORCHESTRA: Conducted by JOHN ANSELL

ORCHESTRA

Overture, 'Coriolan' ..... Beethoven

THIS Overture was written as the Prelude to a five-act tragedy by Collin, who was Chief Secretary in the War Department of the Austrian Government. There was little in his play to stir the mind, and Beethoven must have steeped his mind in the Shakespearean tragedy in order to produce so finely dramatic a work. After repeated loud chords and impressive silence, Violins and Violas softly give out the First Main Tune. The whole Orchestra gradually enters and finally works up a big climax. First Violins are left, poised in the air, and gently descend to the Second Main Tune, a serene melody which flows along like a broad stream. Not the least part of this Tune's effect is made by the accompaniment, with its unbroken line of sustained Horn tone, its wave-like 'Cello figure, its quiet punctuation of Violas and Double Basses. The dramatic mood soon returns, and the Overture develops much like a Sonata 'First Movement.' The end is the final masterstroke. The gradual slowing down of the First Main Tune, that Grove well said suggested the falling pulse of the dying hero, brings the orchestral epilogue of the drama to a close.

Symphony in E Flat (K. 543) (composed 1788)

Mozart

Adagio leading to Allegro; Andante; Menuetto (Allegretto) and Trio; Finale—Allegro

THIS is one of Mozart's last three great Symphonies, which are generally considered his finest. All three were written within six weeks. The Orchestra is not a large one, employing only one Flute, two Clarinets, two Bassoons, two Horns, two Trumpets, two Kettledrums, and the usual Strings. It consists of four Movements.

MURIEL HERBERT with STRING ORCHESTRA

O Willow ..... Traditional  
Cherry Ripe ..... C. E. Horn

ORCHESTRA

The Shadow Procession } (Pictures from a Media-  
Ficciotto's Dance in the } ture Pantomime)  
Moon Garden ..... K. A. Wright  
(Conducted by the Composer)

MURIEL HERBERT

April Children ..... Clive Carey  
Till Death Do Either Shall Come ..... Muriel Herbert  
Over the Land is April ..... Roger Quilter

ORCHESTRA

Overture, 'The Land of the Mountain and the Flood' ..... Hamish McQueen  
La Fée Tarapatapato ..... John Foulds  
Choir de Lune (Werther) ..... Massenet

10.30 EPILOGUE

5XX DAVENTRY. 1,800 M.

10.30 a.m. TIME SIGNAL: WEATHER FORECAST

3.30-6.0 S.B. from London

8.0 S.B. from London

9.10 Shipping Forecast

9.15-10.30 S.B. from London



# PROGRAMMES FOR SUNDAY (October 31)

**SIT BIRMINGHAM 479 M.**

## 3.30-5.30 SYMPHONY CONCERT

THE STATION ORCHESTRA: Conducted by JOSEPH LEWIS

Overture to 'The Magic Flute' ..... Mozart

HERBERT CAVE (Tenor) and ORCHESTRA

Aria, 'Flower Song' from 'Carmen' ..... Bizet

GORDON BRYAN (Pianoforte) and ORCHESTRA

Concerto in E Flat for Pianoforte and Orchestra

Allegro Non Troppo; Adagio; Allegro Resoluto

**BALAKIREF** (1837-1910) was, after Glinski, the leader of the Russian "Nationalist" Composers who were tremendously active in the middle of last century. They aimed at founding a purely Russian art on folk-material—the songs,



Miss **ETHEL HOOK**,

who sings in the Ballad Concert that is being given from the London Station to-day from 3.30 to 4.0.

dances, religious themes, tales and legends of the common people.

He gathered round him a notable band of comrades—Glinka, Borodin, Mussorgsky, and Rimsky-Korsakof, all of them keen nationalists and most of them strikingly original Composers. In later life he freed apart from his friends a good deal, and produced little music.

One of his excellent achievements was the founding, with the help of other musicians, of the Free School of Music in St. Petersburg. Here he gave concerts which served to introduce new Russian works as well as to make the best foreign music better known.

His only Piano Concerto, in three Movements, is a very characteristic work, often developing its brief themes in variation style, rather than in the 'classical' manner, and showing a delight in detail and at the same time a certain discursiveness that we not infrequently find in Russian music.

**HERBERT CAVE**

Do Not Go, My Love ..... Coleridge-Taylor

Your Dear Heart ..... Hagemann

The Song of the Palanquin Bearer ..... Shaw

**ORCHESTRA**

Slow Movement and Finale from Second

Symphony, in D ..... Beethoven

**BEETHOVEN'S** Second Symphony was first performed in Vienna in 1803, when he was thirty-three. Even in those days of his young manhood he was suffering from incipient deafness, and from other troubles. Just a few months before he completed this happy work he had been plunged into one of those fits of depression

that became more common later, but which he overcame with magnificent courage, as he overcame many more trials in his later years.

**GORDON BRYAN**

Hymn to the Sun ..... Rimsky-Korsakof

(First Performance of New Concert Transcription by Gordon Bryan)

The Cuckoo ..... Arensky

Poems ..... J.

**ORCHESTRA**

Ballet Music, 'La Source' ..... Dablos

## 8.15 RELIGIOUS SERVICE.

FROM THE STUDIO

Hymn, 'At Even, Ere the Sun Was Set' (English Hymnal, No. 168)

Reading

Antiphon, 'Save Us, O Lord, While We Sleep' ..... Martin

Religious Address by Dr. J. A. HADFIELD, of King's College, London

Hymn, 'Saviour, Again to Thy Dear Name We Praise' (English Hymnal, No. 272)

## 8.55 The Week's Good Causes: The Ypres League: Appeal by Lady YIPPS. S.B. from London

## 9.0 WEATHER FORECAST, NEWS: Local News

## 9.15-10.30 A REQUEST PROGRAMME

THE STATION ORCHESTRA: Conducted by JOSEPH LEWIS

Overture, 'William Tell' ..... Rossini

GWENDOLYN HOLLIS (Soprano) and ORCHESTRA

Aria, 'Air de L'Enfant Prodigue' ..... Debussy

**ORCHESTRA**

Ave Verum Corpus ..... Mozart

THOMAS FRICKMAN (Violoncello) and ORCHESTRA

Kol Nidrei ..... Bruch

NORAH TARRANT and ORCHESTRA

Aria, 'Lascia Ch'io Pianga' ..... Handel

**ORCHESTRA**

Gavotte from 'Maison' ..... Massenet

Miserere ..... Boccherini

GWENDOLYN HOLLIS

The Lass With the Delicate Air ..... Arne

NORAH TARRANT

Allodia ..... O'Connor Morris

**ORCHESTRA**

Spring Song ..... Mendelssohn

Bees' Wedding ..... Schumann

Träumerei

## 6PM BOURNEMOUTH. 386 M.

## 3.30 SYMPHONIC FEATURE CONCERT

THE STATION SYMPHONY ORCHESTRA: Conducted by Capt. W. A. FRATERSTON

**ORCHESTRA**

Prelude, 'Matuswintha' ..... Schumann

## 4.45 ROY HENDERSON (Baritone) with Piano-forte

Ben Epps ..... arr. A. L.

Care Flies from the Lad that is Merry M. Arne

Was Ever Nymph Like Rosamunda? T. A. Arne

To Anthea ..... Hutton

## 5.55 DAISY KENNEDY (Violin), EDA KERRY (Violoncello) and String Orchestra

Double Concerto in D Minor ..... Bach

## 6.15 ROY HENDERSON (Baritone) with ORCHESTRA

The Erl King ..... Schubert

Good Fellows Be Merry (from The Peasant Cantata) ..... Bach

## 6.25 ORCHESTRA

Elv Dances ..... Dvorak

## 4.35 DAISY KENNEDY with ORCHESTRA

First Movement from Violin Concerto in D Major ..... Beethoven

## 4.50 ROY HENDERSON with Pianoforte

Far the Glory of Adoring ..... Busoni

Who is Sylvia? ..... Schubert

I Triumph, I Triumph ..... Carissimi

## 5.0 ORCHESTRA

Symphony in A Major (The Italian) ..... Mendelssohn

'THE Italian Symphony,' wrote the twenty-

one-year-old Mendelssohn to his sisters,

'will be the gayest thing I have yet done.'

He seems to have been enjoying hugely an Italian tour at that time, and the Symphony certainly agrees well in its spirit with his ecstatic descriptions of his travels.

It is made up of four Movements.

First we have a quick and active Movement,

full of youthful joy.



Mr. **JOHN COATES**

makes a welcome re-appearance in the London Station Ballad Concert this afternoon.

Next follows a rather slow, steadily-moving piece, often called 'The Pilgrims' March'—though Mendelssohn never gave it that name. The Third Movement is a graceful, light Minuet. The Finale was, like the First Movement, written in Rome. It perhaps represents the spirit of the Mid-Lent Carnival which Mendelssohn saw when he was there. At any rate, its chief tunes are all typical lively Italian dance-tunes.

## 5.30-6.2 S.B. from London

## 6.2 S.B. from London

## 9.0 WEATHER FORECAST, NEWS: Local News

## 9.15-10.30 S.B. from London

## 5WA CARDIFF 353 M.

## 3.30-6.0 S.B. from London

## 6.0 S.B. from London

## 9.0 WEATHER FORECAST, NEWS: Local News

## 9.15 SONG IN THE NIGHT

THE STATION ORCHESTRA: Conducted by WAR- WICK BRATHWAITE

Overture, 'Benvenuto Cellini' ..... Berlioz

IN the year that Queen Victoria came to the throne Berlioz completed his Opera, *Benvenuto Cellini*. Next year he produced it at the Grand Opera in Paris, where it was a complete failure. In 1853 it was given in London, at Covent Garden (when the composer himself



# PROGRAMMES FOR SUNDAY (October 31)

conducted it), with no success, although the Overture of the Opera won applause. Berlioz himself says, "It had a rather extravagant success, whilst everything else during the evening was hissed with a unanimity and an energy that, in themselves, were much to be admired."

**9.25 THE GWALIA QUARTET**—Marian Kempton (Soprano), Lottie Wakeham (Contralto), David Thomas (Tenor), Talbot Thomas (Baritone)  
Trio, 'O Memory' ..... Henry Leslie  
Quartet, 'Harlech' ..... arr. Harry Evans  
Duet, 'Graceful Consort' (The Creation) Haydn

**9.35 ORCHESTRA**  
Norwegian Suite ..... Ludvig Schytte  
Pavane Dance: Eventide; Rhapsodie

**9.45 QUARTET**  
Quartet, 'The Sea Hath Its Pearls' .. Pizzuti  
Duet, 'Children, Pray This Love to Cherish' (God, Thou Art Great) ..... Spahr  
Quartet, 'My Love is Like a Red, Red Rose' ..... Bantock

**9.55 ORCHESTRA**  
Extracts from 'Scheherazade' ..... Blomkvist-Korneliev

**10.5 QUARTET**  
Quartet, 'Also, That Spring Should Vanish' (In a Persian Garden) ..... Liza Lehmann  
Trio, 'Queen of the Night' ..... Bennett  
Quartet, 'Speedwell' (The Fragrant of Flowers) May Brabe

**10.15 ORCHESTRA**  
Suite, 'The Merchant of Venice' ..... Sullivan

**10.30-11.0 THE SILENT FELLOWSHIP**

**2ZY MANCHESTER. 378 M.**

**3.30-6.0 S.B. from London**

**8.0 S.B. from London**

**9.0 WEATHER FORECAST, NEWS, Local News**

**9.15-10.30 STUDIO CONCERT**

THE RADIO MILITARY BAND, Conducted by HARRY MORTIMER  
Overture, 'Phedre' ..... Massenet  
Selection, 'Lohengrin' ..... Wagner  
FRANK TITERTON (Tenor)  
Fair House of Joy ..... Quilter  
Love's Philosophy ..... Quilter  
The Drizzly Steps ..... G. F. Johnson

**BAND**

Ballad Music, 'The Queen of Sheba' ..... Gounod  
Festival Overture ..... Lantieri

**FRANK TITERTON**

To Dobbies ..... Quilter  
Silent Noon ..... Bachmanoff  
Life ..... Pearl C. Fran

**BAND**

Suite, 'From Foreign Parts' ..... Moszkowski  
Meditation, 'Saxum Corda' ..... Elgar

**6KH HULL. 335 M.**

**3.30-6.0 S.B. from London (9.10 Local News)**

**2LS LEEDS-BRADFORD. 321 M. & 310 M.**

**3.30-6.0 S.B. from London**

**8.0 S.B. from London**

**9.0 WEATHER FORECAST, NEWS, Local News**

**9.15 RECEPTION to the BRITISH NATIONAL OPERA COMPANY**

By the Lord Mayor (Mr. JAMES ANNETT) and LADY MAYOR. Followed by a Concert by the Principal Artists and Organ Recitals by PERCY RICHARDSON, F.R.C.O., relayed from the Town Hall, Leeds

**ORGAN RECITAL**

Toccata in D Minor ..... Bach  
Choral Prelude 'Awake Us, Lord' ..... Bach

**WILLIAM MICHAEL**

Condo (Otello) ..... Verdi  
SPEECH by the LORD MAYOR

**ORGAN RECITAL**

Canon in D Minor ..... Schumann  
Sea Piece (A.D. 1870) ..... Macdowell

**RACHEL MONTON**

Il Est Doux, Il Est Bon (Hérodiade) ..... Massenet  
SPEECH by Mr. PARETT DOWMAN

**WALTER HYDE**

Two Songs of the Hebrides arr. Kennedy Fraser  
Kishmool's Galley: An Enskay Love Lift

**ORGAN RECITAL**

Prelude on the Welsh Hymn Tune 'Rheymedre' ..... Vaughan Williams  
SPEECH by Mr. FREDERICK AUSTIN

**MAY BRYTH**

Gentle Flowers in the Dew (Faust) ..... Gounod  
**ORGAN RECITAL**

Finale from 2nd Symphony ..... Widor  
IVOR JONES—At the Piano

**10.0-10.30 S.B. from London**

**6LV LIVERPOOL. 331 M.**

**3.30-6.0 S.B. from London**

**8.0 ORGAN SOLUS by Mr. E. SANDERS, relayed from St. James' Church, Toxteth Park**

**8.15 RELIGIOUS SERVICE**

FROM ST. JAMES' CHURCH

Address by the Rev. J. HERBERT HALL, Vicar of St. Andrew's, Aigburth

**8.55-10.30 S.B. from London (9.10 Local News)**

**5NG NOTTINGHAM. 326 M.**

**3.30-6.0 S.B. from London (9.10 Local News)**

**5PY PLYMOUTH. 338 M.**

**3.30-6.0 S.B. from London**

**8.15 RELIGIOUS SERVICE**

FROM THE STUDIO

WESLEYAN CENTRAL HALL CHOIR, directed by Mr. CLAS J. POUND

Hymn, 'Jesus Shall Reign Where'er the Sun' (Methodist Hymn Book, No. 797)

XVI. Century Prayer (W. E. Poffe)

Hymn, 'Guide Me, O Thou Great Jehovah' (Methodist Hymn Book, No. 615)

Address by the Rev. J. OLIVER MORTIMER

Anthem, 'Hark, Hark, My Soul' ..... Dudley Buck  
Hymn, 'Our Day of Praise is Done' (Methodist Hymn Book, No. 846)

**8.55-10.30 S.B. from London (9.10 Local News)**

**6FL SHEFFIELD. 306 M.**

**3.30-6.0 S.B. from London (9.10 Local News)**

**6ST STOKE. 301 M.**

**3.30-6.0 S.B. from London**

**8.15 RELIGIOUS SERVICE**

FROM THE STUDIO

Conducted by the Very Rev. Canon MULLIGAN, Rector of The Sacred Heart Church, Hanley

CHOIR of THE SACRED HEART CHURCH, Hanley  
Hymn, 'Now with the Fast Departing Light' (Westminster Hymnal, No. 230)

**Bible Reading**

Gloria in Excelsis Deo from Ruck's Mass, Op. 91

Address by the Very Rev. Canon MULLIGAN

Hymn, 'When Morning Gilds the Skies' (Westminster Hymnal, No. 60) (A. & M., No. 303)

Ave Maria ..... Pizzuti

Hymn, 'Sweet Saviour, Bless Us Ere We Go' (Westminster Hymnal, No. 215) (A. & M., No. 28)

O Sacrum Convivium ..... Forand  
Adoramus in Eternum ..... Mendelssohn

**9.0 WEATHER FORECAST, NEWS, Local News**

**9.15-10.30 S.B. from London**

**5SX SWANSEA. 482 M.**

**3.30-6.0 S.B. from London**

**8.0 S.B. from London**

**9.0 WEATHER FORECAST, NEWS, Local News**

**9.15-11.0 S.B. from Cardiff**

## Northern Programmes.

**5ND NEWCASTLE. 404 M.**

**3.30-6.0 S.B. from London. 8.15 S.B. from London.**—Religious Service from the Studio. Station Choir Society Choir. Hymn, 'Hark, My Soul, It is the Lord.' Bible Reading. Obit. Anthem, 'Shepherd of Souls' (Percy Jones). Address by Mrs. Archibald Brough, Aiswick. Obit. Hymn, 'We Love the Place, O God.' Prayer. Obit. Cooper. 'For All the Saints.' 8.55—S.B. from London. 9.15—Constitution Day (Continued). The Pearl Cross (Marsden). Father of Heaven (John Marsden) (Hawthorn). The Promise of Life (Gosset). 9.30—Lambert Flack (Flute). Pastoral, 'Missa Solenne' (Preston). 9.45—Ernest Rindolph (Tenor). First of All (Hart). O Morning Star (Gifford). 9.50—Lambert Flack (Percussion Solo). In Shattered Woods (Percussion). 9.55—Constitution Day: Ave Maria (Hawthorn). Like As the Hart Desireth (Hawthorn). 10.5—Ernest Rindolph: Walther's Bird Song (The Masteringers) (Wagner). Tapestal Harp and Voice (Rindolph) (Hawthorn). 10.15—Lambert Flack: Flute Caprice. 'The Wind' (Hawthorn). 10.25-10.30—Ernest Rindolph: The Barrows of Death (Hymn of Peace) (Mendelssohn).

**5SC GLASGOW. 422 M.**

**3.30-6.0 S.B. from London. 8.0 S.B. from London.** 8.15-10.45—Isaac Lowinsky (Violin). A. Williams (Violin). J. Jackson (Violoncello). F. W. Cole (Double Bass). G. Green (Clarin). L. Hume (Horn). A. T. Wood (Percussion). Series in E Flat, Op. 20 (Northover). Chorus, 'Anthem (Reveries from Kesh): One to a Nightingale; La Belle Dame Sans Merci; Isaac Lowinsky (Violin); A. Williams (Violin); J. Jackson (Violoncello); G. Green (Clarin); Herbert A. Carruthers (Pianoforte). Quintet in D Major, Op. 20 (Weingartner). Chorus, 'Anthem (Reveries from Kesh): On the Sea; On the First Looking into Chapman's Hunter, Song.

**2BD ABERDEEN. 495 M.**

**3.30-6.0 S.B. from London. 8.0 S.B. from London.** 9.10—Concert, relayed from the Glasgow Hall. Augmented station Orchestra, conducted by Paul Asher. Overture, '1812' (Tchaikovsky). Margaret Anderson (Contralto): A Song of Autumn (Hunt). The Dawn Has a Song (Percy). Suite, 'Red Sun (Red Blood). Series, 'Maiden (Violin) and Orchestra. Concerto in G Minor, Op. 26, for Violin and Orchestra (Naxos). 10.0—Margaret Anderson: When All Was Young (Percy). (Continued). I'm Tossing My Life (MacCormac). I Hear a Thrush at Eve (Cuthbert). Orchestra. 'Percy's Song', No. 1 (Grieg); Selected Hymns. 10.35 app. —Concert.

**2BE BELFAST. 440 M.**

**8.15 Salvation Army Irish Anniversary Celebrations, relayed from the Ulster Hall. 4.0-8.0 S.B. from London. 8.15—Religious Service, relayed from the Presbyterian Free-church. Address by Dr. Henry Miller, of Edinburgh. 9.0-10.30—S.B. from London.**

**2DE DUNDEE. 315 M.**

**3.30-6.0 and 8.0-9.10 S.B. from London. 9.15-10.30 app. —S.B. from Aberdeen.**

**2EH EDINBURGH. 328 M.**

**8.0—Annual Service of the City's Brigade in commemoration of the Founder, Sir William Keith, conducted by the Rev. A. Irvine. Hymn, relayed from Ulster Hall. 8.0-8.0 and 8.0-10.30—S.B. from London.**



# PROGRAMMES FOR MONDAY (November 1)

2LO LONDON. 365 M.

1.5-2.0 Time Signal, Greenwich. Lunch-Time Music from the Holborn Restaurant

2.0 BROADCAST TO SCHOOLS: Mr. E. KAY ROBINSON, 'Important Food-Fishes'

4.0 TIME SIGNAL, GREENWICH. The Royal Automobile Club Dance Band from the R.A.C.

6.15 Mr. A. W. P. GATFORD: 'Makers of Modern Europe—Napoleon III.'

8.30 DANCE MUSIC—THE ROYAL AUTOMOBILE CLUB DANCE BAND from the R.A.C.

9.15 THE CHILDREN'S HOUR: 'Jonathan's Apple-Pie Bed,' by J. C. Stobart; Stories of King Arthur (10). Songs and Piano Solos

NOT the least remarkable fact about the great reputation of Thomas Hardy—who may truly be called the *doyen* of English literature—is that after making himself famous as the author of some of the greatest novels in the language ('Tess of the d'Urbervilles' in particular has become a classic in the generation that has elapsed since it was published), he turned to the writing of epic drama and lyric verse, and built up a second reputation that need not suffer from comparison with the first. The three parts of 'The Dynasts,' one of the few works on the epic scale conceived and carried out in our time, were published between 1902 and 1908, and since then Mr. Hardy has confined himself to writing lyrics and a play.

## 9.0 THE QUARTET

Quartet in B Flat, Op. 67.....Brahms  
Vivace; Adante; Agitato (Allegretto un troppo); Poco Allegretto con variazioni

little music in the set 'sonata' form, and not all of that is very successful.

He wrote three actual Sonatas for his own instrument, the Piano. The first of these, Opus 4, was written in 1824, when he was only eighteen, but it was not published until two years after his death. It is dedicated to Joseph Elsner, a composer of Warsaw who was one of Chopin's few teachers. This Sonata is obviously an early work, but gives us an interesting view of the young Chopin following conventional lines, with an occasional glimpse of his own personality pushing its way through.

The First Movement is an elaborate, complex piece in the usual form, that is to say, consisting of three sections; in the first the material of the Movement is set forth, in the second it is developed, in the third recapitulated.

The Second Movement consists of a Minuet and Trio, of which the Minuet is repeated after the Trio has been played. This is one of the few



A SCENE FROM THOMAS HARDY'S GREAT EPIC DRAMA, 'THE DYNASTS.'

The first of the two scenes from 'The Dynasts,' which are being broadcast from London at 8.55. This picture, which shows the scene on the Quarter Deck of the 'Victory' as it was acted in the Oxford University Dramatic Society's production some years ago, is reproduced by kind permission of the 'Sphero.'

5.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SIDNEY FIERMAN

7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST AND FIRST GENERAL NEWS BULLETIN  
Mr. JAMES AGATE; Dramatic Criticism

7.25 Musical Interlude

7.40 Topical Talk or Musical Interlude

8.0 THE REVELLERS (THE SINGING SOPHOMORES)

## 8.15 CHAMBER MUSIC

THE WYNN REEVES QUARTET

WYNN REEVES (1st Violin), GEORGE WHITTAKER (2nd Violin), ERNEST YOUNG (Viola), CHARLES CRANNE (Violoncello)  
Quartet in D Major, Op. 64, No. 6 (The Hornpipe).....Haydn  
Allegro Moderato; Adagio Cantabile; Finale-Vivace

8.55 JAMES BURNARD presents Scenes from 'THE DYNASTS'

(By permission of the Author, Thomas Hardy, O.M.)

Part I, Act V., Scenes 2 and 4

THE BATTLE OF TRAFALGAR AND THE DEATH OF NELSON

The Chief Characters introduced are:

Lord Nelson  
Secretary Scott  
Captain Hardy  
Doctor Beatty

Scene 1. The Quarter Deck of the Victory

Scene 2. The Cockpit of the Victory

9.15 CHAMBER MUSIC (Continued)

9.30 Ministry of Health Talk by Col. P. G. STUCK, C.B., 'The Prevention of Imported Disease'

DURING the war, when troops from all over the world were passing through England and spending their leave in London and Paris, the problem of preventing imported disease became the subject of particular study in this country. It will be remembered that many people believe that the mosquito plague was imported by soldiers from tropical Africa. Colonel Stuck was Director of Medical Services with the South African Contingent in Europe, and also in the campaign in South-West Africa.

9.45 CHOPIN'S PIANOFORTE SONATAS

Interpreted by  
SOLOMON

Sonata in C Minor, Op. 4

Part I. (a) Allegro Maestoso (grand and majestic)  
(b) Minuet and Trio

CHOPIN had not only an extraordinary instinct for the writing of Piano music which fits the player's hands like a pair of gloves. He had also what matters far more for most of us—a truly unique and forceful personality. His music carries one away by its sheer splendour and power, or, on the other hand, by its tender beauty (which, however, at its worst, becomes morbidity).

Naturally, such a personality would find expression most completely in free designs, forms of his own invention. Chopin, in fact, wrote

instances in Chopin's music in which there is a suggestion of Beethoven. In the Trio there is more than a hint of the fascination of Chopin's own Waltzes

10.0 TIME SIGNAL, GREENWICH; WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN; Local Announcements

10.15-11.0 VARIETY

THE REVELLERS (THE SINGING SOPHOMORES)  
CHARLIE KIDD (Comedian)  
CLAPHAM and DWYER (Entertainers)

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal; Weather Forecast

11.0-1.0 BALLAD CONCERT

THE RADIO QUARTET and HENRIETTA ROCHES (Contralto); HENRY CRESSLEY (Tenor); ANNA RICHMOND (Pianoforte)

1.0-2.0 S.R. from London  
3.0-8.0

8.0 ORCHESTRAL CONCERT

S.R. from Newcastle.

THE STATION SYMPHONY ORCHESTRA Conducted by EDWARD CLARK

Overture to 'Euryanthe'.....Wagner

THE plot of the Opera Euryanthe was made out of a thirteenth-century tale of knightly deeds, full also of ghosts, magic and witch-



# PROGRAMMES FOR MONDAY (November 1)

contains fragments of the Opera's leading airs.

- 8.10 ALBERT SAMMONS (Viola) and GORDON BRYAN (Pianoforte)  
Sonata for Viola and Pianoforte. No. 2 in G

(Hill wrote three Sonatas for Viola and Piano. The Second is Opus 13 (i.e., approximately his thirteenth work). It is in three separate Movements. The First Movement has a short Interlude on (now, sorrowful) in which Piano and Viola

The Second Movement is in G major and is emphatic. The Third Movement (quick, animated) is an exultant dance. It is like most of Grieg's last Movements fairly complicated in construction, but simple in spirit.

- 8.30 ROSA BURN (Contralto) and Orchestra  
Where Angels Lie ..... (See Pictures)  
The Swimmer ..... Elgar

- 8.40 ALBERT SAMMONS  
W. A. ..... Hermann Henschen  
La Gitana (The Gypsy) ..... Kennedy  
In the Canoe ..... Gaudin

- 9.0 ROSA BURN  
Sonata for Viola and Pianoforte. No. 2 in G

- 9.10 GORDON BRYAN (American Pianoforte)  
Pell Street, Chinatown (Suite, "New York Days and Nights") ..... Whitworth  
Spoon River (American Folk Dance) ..... Percy Grainger

- 9.20 ORCHESTRA  
Song of Joy ..... Arthur Honegger

- 9.30 S.B. from London

- 10.10 S.B. from London

- 10.15 S.B. from London

- 11.0-12.0 DANCE MUSIC TEN BROWN'S CAFE  
OR PARS DANCE BAND and THE LYRICALS from  
the Café de Paris

- 5.15 THE CHILDREN'S HOUR

- 6.0 THE STATION WIND ORCHESTRA

- 7.0 S.B. from London

- 8.0 NUMBERS 'NEW AND OLD'

- Overture "Peter Rabbit" ..... Herbert Chignell  
Minuet, "Oggett" ..... Chignell

- ROBERT CHIGNELL (Baritone) and ORCHESTRA  
Aria, "Now Your Days of Philandering Are Over, from 'The Marriage of Figaro'.....Mozart

- 9.30-11.0 S.B. from London

- 11.0-12.0 S.B. from London

- THE COUNT, who also is attracted by the maid, is not a little perturbed as he

- ORCHESTRA  
Suite in C Major (for Strings only) ..... Purcell, arr. Hurlstone

- JESSIE CORMACK (Pianoforte)  
Gavotte (first performance) ..... Kenneth Wright  
Carlton ..... Nicholas

- A BRICK YOUNG SAULT (Folk Song) arr. Kelson

- THE SHROPSHIRE LAD cycle of Housman, is a universal favourite

- THE BELLS they sound on Breton  
And still the steeples hum  
'Come all to church, good people'  
Oh, noisy bells, be dumb.  
I am a fool

- 6.25 'HOT O ME THUMB'  
A Play in One Act by Frederick Fenn and Richard

- CHARACTERS  
Mme. Jeanne Marie Napoleon de Gulliet Diner

- CLON (Mrs.) Galloway ..... BEATRICE CAYE  
Tom Jordan ..... KATIE BARNES  
Celeste ..... MARGARET STONE  
Amelia Ashick ..... ERIC SHAW  
Harriet Greenough ..... GEORGE STONE

- AN AUGUST BANK HOLIAY Madame, with

- is mending socks, etc. Celeste is sitting on a

- 6.50 ORCHESTRA  
Reminiscences of Grieg

- 6.10 BERTRAM AYRTON  
How Can Ye Gang, Lassie? arr. Malcolm Lumsden  
Katy's Cat ..... O. Milligan Fox  
The Irish Torric

- 6.15 ORCHESTRA  
Three Irish Pictures ..... Arnold

- 9.30-11.0 S.B. from London

- 5WA GARDIFF. 353 M.

- 12.30-1.30 Lunch-Time Music from the Carlton Restaurant

- 3.15 Broadcast to Schools: Mr. C. R. DRYDEN, M.A., Master of the School of Music at the

- 3.40 AN ORCHESTRAL CONCERT THE STATION ORCHESTRA, conducted by WARWICK BRATHWAITE

- 4.45 AFTERNOON TOPICS: Mr. E. H. HARRIS, 'Welshmen and the Spanish Armada'

- 5.15 THE CHILDREN'S HOUR

- 6.15 THE CHILDREN'S HOUR

- 6.45 THE CHILDREN'S HOUR

- 7.15 THE CHILDREN'S HOUR

- 7.45 THE CHILDREN'S HOUR

- 8.15 THE CHILDREN'S HOUR

- 8.45 THE CHILDREN'S HOUR

- 9.15 THE CHILDREN'S HOUR

- 9.45 THE CHILDREN'S HOUR

- 10.15 THE CHILDREN'S HOUR

- 10.45 THE CHILDREN'S HOUR



# PROGRAMMES FOR MONDAY (November 1)

**5.0** *Philosophy of*  
**5.15** *The Children's Hour*  
**6.0** Miss B. ... *PURMAN, 'Winters'*  
*(Recess 5) Enquiry*  
**6.15** *S.B. from London*  
**8.0** *THE MERRYMAKERS CONCERT PART I*  
*The Merry-makers (all on 'Encores and Holland')*  
*Leonard Joyce Baritone) When the Sergeant-Major's On Parade ... Laugstaff*  
*Downing Eaves and Arthur Holland: 'I You Remember! ... Tongue*  
*... Soprano) 'Il Bacio ... Ardit*  
*... Child Impersonator*  
*'Kiss and ... and Gaily*  
*... Wisdom and Folly (The Road Men ... Phillips*  
*... Eaves (Encores) 'The Silent Wife of Africa ...*  
*JACK EVANS (Tutor) 'Two Eyes of Grey ...*  
*THE MERRYMAKERS ask, 'Should Bald Headed Bachelors Wear Beards?' ... Encores and Holland*  
*ARTHUR HOLLAND in a Humorous Interlude*  
*ELGIN EAVES and JACK EVANS: 'Kiss Me ... Hirsch*  
*THE MERRYMAKERS attend Three Weddings*  
*The Village, Whitechapel, Belgrave*  
*At the Piano—Doris Wainley*  
**8.55** *SOME FAVOURITE MELODIES*  
*... 'I ...*  
*... 'Sunderland ...*  
*... 'Come Into the Garden, Maud ...*  
*... 'Solloway (Solo Voice) ...*  
*... 'Rondeau Andante ...*  
*... 'The Wind ...*  
*... 'I ...*  
*... 'M ...*  
*... 'I ...*  
*... 'Way ...*  
*... 'Rondeau Capriccioso ...*  
**9.30 11.0** *S.B. from London* **10.10** *Local News*

## 22Y MANCHESTER. 378 M.

**3.75** *BROADCAST TO SCHOOLS: Travel Pictures of the British Empire—Mr J. W. Price, F.R.G.S. 'The Gateway of Cannon'*  
**3.45** *NEILLE HARTLEY (Entertainer)*  
**4.0** *ORCHESTRAL MUSIC from the Piccadilly Picture Theatre*  
**5.0** *AFTERNOON TOPICS: Miss DORA NEWTON Through, Through, in a Caravan*  
**5.15** *THE CHILDREN'S HOUR*  
**6.0** *THE MAJESTIC CELEBRITY ORCHESTRA from the Royal Majestic, St. Anne's-on-the-Sea. Musical Director, GERALD W. BILLET*  
**7.0** *S.B. from London*

### A POPULAR PROGRAMME

**8.0** *LEONORA MAIR (Soprano), JACK CHARMAN (Baritone), Smiling Billy Mason (The Chief Sympsonator), THE LAWRENCE WRIGHT DANCE BAND*  
*BAND*  
*On With the Show ... Horatio Nicholas*  
*Stirle Band ... Phil Wain*  
*LEONORA MAIR*  
*Whims of the Perfumers ...*  
*Profund of the Past ... Mayson*

**BAND**  
*... 'I ...*  
*JACK CHARMAN*  
*... of ...*  
*I don't Care What You Used To Be ...*  
*BAND*  
*Jack in the Box ... Nicholas*  
*... 'I ...*  
*Leadin' to ... Meyer*  
*... 'I Won't be ... On Your ... Johnson*  
*... 'Tomb Raider (A Rhythmic Paraphrase) ... Arthur Lange*  
*LEONORA MAIR and JACK CHARMAN*  
*... 'Speak ...*  
*BAND and SMILING BILLY MASON*  
*... 'I ...*  
*LEONORA MAIR*  
*Two Sad Eyes ...*  
*JACK CHARMAN*  
*Say That You Love Me ...*  
*... 'I ...*  
*BILLY MASON*  
*My Cutie's Due at Two to Two To-day ...*  
*So in Your Old Lady ...*  
*BAND*  
*Summer Rain ... Rite*  
*Night ... Nicholas*  
*Il Trovatore (A Rhythmic Paraphrase) ... Arthur Lange*  
*JACK CHARMAN*  
*I Had You, I Lost You, I Found You ...*  
*BAND, JACK CHARMAN, and BILLY MASON*  
*... 'Lullaby ... Gene Wainley*  
*... 'MAIR*  
*Opening Thru' the Cornfield ... Nicholas*  
*BAND and BILLY MASON*  
*There's a Shine for Every Shadow ...*  
*Call Me Early in the Morning ...*  
*BAND, LEONORA MAIR, JACK CHARMAN, and BILLY MASON*  
*Good Night, I'll See You in the Morning ...*  
**9.30 11.0** *S.B. from London* **10.10** *Local News*

## 6KH HULL. 335 M.

**11.30 12.30** *Gramophone Records*  
**3.30** *Light Music*  
**4.0** *AFTERNOON TOPICS: Mrs. R. W. GUNSON Domestic Science Talks—Cooking the Turkey*  
**4.15** *FIELD'S OCTAGON QUARTET, directed by J. H. REIDERS*  
**5.15** *THE CHILDREN'S HOUR*  
**6.0** *Light Music*  
**6.30 11.0** *S.B. from London* **10.10** *Local News*

## 2LS ... 321 M. & 310 M.

**4.0** *The Scala String Quartet, relayed from the ...*  
**5.0** *... 'I ...*  
*... 'I ...*  
**5.15** *THE CHILDREN'S HOUR*  
**6.0** *Light Music*  
**6.30 11.0** *S.B. from London* **10.10** *Local News*

## 6LV LIVERPOOL. 331 M.

**11.30 12.30** *Gramophone Records*  
**4.0** *Patrizio and ... Orchestra from the ...*  
**5.0** *... 'I ...*  
*... 'A ...*  
**5.15** *... 'I ...*  
**6.0** *DANCE MUSIC—THE PICCADILLY DAN*  
*... 'I ...*  
**6.30** *THE HOTEL MAJESTIC 'CELEBRITY' ...*  
**7.0** *S.B. from London*  
**7.40** *Mr. ECKHART EDWARDS ('Doc'), Weekly Sports Talk*  
**8.0 11.0** *S.B. from London* **10.10** *Local News*

## 5NG NOTTINGHAM. 326 M.

**3.20** *... 'I ...*  
**3.45** *THE M ... CAFE ORCHESTRA: Conducted by ...*  
**4.45** *JAMES N. HALL (Pianoforte)*  
**5.15** *THE CHILDREN'S HOUR*  
**6.15** *MABEL HODGKINSON (Pianoforte)*  
**6.30 11.0** *S.B. from London* **10.10** *Local News*

## 5PY PLYMOUTH. 338 M.

**11.0 12.0** *GRAND EAST and his QUARTET from Popham's Restaurant*  
**3.20** *ORCHESTRA ... from ...*  
**4.0** *AFTERNOON TOPICS: Mrs. MARGARET ... Poetry Reading: Ballads Old and New*  
**4.15** *TEA TIME MUSIC: The Royal ...*  
**5.15** *THE CHILDREN'S HOUR*  
**6.30 11.0** *S.B. from London* **10.10** *Local News*

## 6FL SHEFFIELD. 306 M.

**11.30 12.30** *Gramophone Records*  
**2.30** *BAND of H.M. ROYAL MARINES (by kind permission of the Commanding Officer, Col. General R. H. Morgan, C.B.E.). Directed by Capt. C. Hopt, M.B.E. Relayed from the Sheffield Graces and Provision Dealers Association. Exhibition, held at the Royal Artillery Band Hall*  
**3.25** *BROADCAST TO SCHOOLS: Mr. DOUGLAS ANDREW ...*  
**3.45** *BAND of H.M. ROYAL MARINES (Continued)*  
**5.0** *AFTERNOON TOPICS*  
**5.15** *THE CHILDREN'S HOUR*  
**6.0** *... 'I ...*  
**6.30** *... 'I ...*  
**7.0 11.0** *S.B. from London*  
*(Stake and Suzanne Programme and Northern ...)*



# PROGRAMMES FOR TUESDAY (November 2)

21.0 LONDON. 365 M.

## 10-20 TIME SIGNAL, GREENWICH

### ORGAN RECITAL

By NORMAN GREENWOOD, relayed from St Lawrence Jewry Church

Introduction and Passacaglia ..... Roger  
Ave from Beethoven ..... Hans  
Sonata Prelude in C Minor ..... Hans  
Toccata and Fugue (Wandelaar) ..... Harry  
Short Address by the Rev. W. P. BESLEY  
Pledge ..... The Tenor Solo  
Melody ..... Charles Manspersen  
Finale (from Symphony No. 1) ..... Verdi

## 20 BROADCAST TO SCHOOLS, Sir H. WALFORD DAVIES, 'Music for Schools'

## 3.45 BREAK by Rt Hon. Sir WILLIAM JOYNSON, H. K.S. Home Secretary at the Final Meeting of the Advisory Council of the Daily News Wireless for Hospitals Fund, relayed from the Daily News

## 4.0 TIME SIGNAL, GREENWICH. Afternoon Topics: Topical Talk

## 4.15 WILLIAM HODGSON'S MARINE ARMY PAVILION ORCHESTRA from the Marine Arch Pavilion

## 5.15 THE CHILDREN'S HOUR: Songs by Winifred Davies. To be followed by a special programme with William (Richard) Gough

## 6.0 LANCELOT THE LONELY RADIO DANCE BAND: Directed by SIDNEY KIRMAN

## 7.0 TIME SIGNAL, Big News WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

Mr W. F. BLUTCHER, Spanish Talk, S.H. from Manchester

## 7.28 Musical Interlude

## 7.40 Mr A. R. DAVIES: Devotional Studies

## 8.0 SONGS WITH TWO SETTINGS

Sung by TOM GOWAN

O Mistress Mine (Shakespeare) (a) Benjamin J. Dale (b) Roger Quilter  
Loveless of Trees, the Cherry Now (A Sharp-shooted Lad) (Housman) (a) George Butterworth (b) Muriel Herbert  
Sing No More, Lovers (a) Ford, Edward Warlock (b) Allen

## 8.15 MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND: Conducted by JOHN ANDERSON

Grand March, 'Tannhäuser' ..... Wagner

TOM PICKERING (Tenor)

My Life's Doubt ..... Quilter

My Heart is Fair ..... Stokowski

Yarmouth Fair ..... Peter Warlock

THE BAND

Overture, 'Light Cavalry' ..... Suppe

RONALD GOOTLEY, Music and Humour

THE BAND

Valds, 'Cossack Dance' ..... Gungl

March Intermezzo, 'On the Road to Zagreb' ..... Franck

TOM PICKERING

Onaway! Awake, Beloved ..... Coleridge-Taylor

THE BAND

March and Gigue ..... German

Selection, 'Samson and Delilah' ..... Saint-Saëns

## 9.30 Sir H. WALFORD DAVIES, 'Music and the Ordinary Listener'

## 9.45 CHOPIN'S PIANO-FORTE SONATAS

Interpreted by

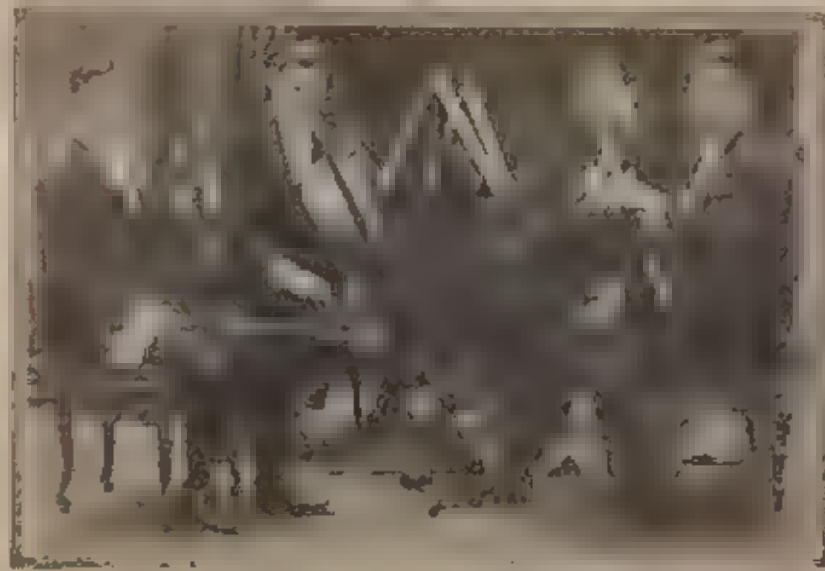
Sonata in C Minor, Op. 4

Part II (a) Larghetto, (b) Fugue-Presto

IN the Third Movement of his First Piano Sonata, Chopin experimented with five beats-to-a-bar. But, rather than any marked pulsation, he gives us a slow, steady flow of rhythm. In the Fourth Movement, a mark of that deep, meditative quality which is characteristic of Chopin's music.

THE FOURTH MOVEMENT is a brilliant, rather lively Finale. Its chief features are the rhythmic beats and upward sweeps of the opening, and a rather severe, solemn, low pitched tone heard a while later.

## 10.0 TIME SIGNAL, GREENWICH, WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN, Local Area



THE VENETIAN STRING QUARTET.

who are making their first appearance in England this evening at the second of the B.P.C. International Chamber Concerts in the Grotto Hall, London. The programme is devoted to modern Italian music and is being relayed through Daventry between 8.15 and 9.30.

## 10.15 MUSICAL CONSEQUENCES

## 10.30 12.0 DANCE MUSIC—JACK PAYNE'S HOTEL LITE DANCE BAND from the Hotel

## 5XX DAVENTRY. 1,600 M.

## 10.30 a.m. TIME SIGNAL; WEATHER FORECAST

## 10.10 THE RADIO QUARTET and SEXTET: WARREN (Light Baritone), JOSEPH (Tenor), ROY STEWART (Scotch Comedian)

## 10.20 } S.B. from London 10.15 }

## 8.15 THE B.P.C. INTERNATIONAL CHAMBER

Relayed from the Grotto Hall, London

SECOND CONCERT ITALY

THE VENETIAN STRING QUARTET

LUIGIO FERRIO, OSCAR CARRAS, VITTORIO FERRIO

FRANCESCO MALIPIERO

Singer, RUTH LENA LARLA

QUARTET

String Quartet

Mario Laurera

First Performance in England.

FOR most people, 'Italian music' has always meant Opera, and little else. It is only in comparatively recent years that Italian Chamber and Orchestral music has been widely

cultivated. Now there are many lively-minded composers at work in Italy seeking expression through these media, and producing a number of extremely interesting works, in strikingly

Mario Laurera, who is in his thirtieth year, is a pupil of two of the most distinguished

Francesco Malipiero (works by both of whom are presented in this concert—though that by Respighi will not be broadcast)

Laurera, who is in the Music Circle of *L'Espresso Nazionale* of Rome, has written a good deal of Chamber Music, including a Suite, and a piece called *March Rhythms*, for Piano, a *Sonata* for Violin and Piano, a *Suite* for Viola and Piano, and the *String Quartet*, which is now to be performed for the first time in this country. It is a work of no great complexity, but of considerable beauty.

## KATHERINE LARLA

La Signora Italiana (The Italian Woman) from the opera *La Signora* by Antonio Winter, Spring, but not

(After the first performance)

## FRANCESCO MALIPIERO

(born in 1882) is descended from an old Venetian family from which came several of the Doges of that city. After some years spent abroad, in Germany and Austria, he began the serious study of music comparatively late—when he was nearly twenty. He worked with Franco Bossi, one of those who, at the end of last century helped Italian music students to develop interest in Symphonies and Chamber Music, and later with Max Bruch in Germany. He is now Professor of Composition at the Conservatory of Turin. He has made a deep study of old Italian music of the seventeenth century, and has edited some of this in a notable collection published in Milan. He has written a number of large works—Ballets, Operas, a 'Symphonic Drama,' and a 'Mystery,' *St. Francis of Assisi*.

QUARTET

Second String Quartet, Francesco Malipiero

First Performance in England

THIS Composer bears a name famous in the history of Italian music. The Guarnieri family of Cremona, in the seventeenth and eighteenth centuries, made violins that are treasured by all who love the world.

The Guarnieri family of more recent time in Cremona, as did that other, a good many string players. Antonio is a well-known Cellist and his brother, Edoardo plays the Cello in the Quartet party that is playing to us to-night, and Francesco, the Composer of the work we are now to hear, is a violinist, born at Venice, in 1887.

He lived for years in France (where he was a pupil of Franck), and founded the International Society of Chamber Music and spent some time in Russia and England. Then he became a Professor in the Benedetto Marcello High School at Venice. One of his educational works has been the editing of Violin music of older days. Among his compositions are two Operas, a Sonata, a Violin Concerto, and this new Quartet, which is being given for the first time in this country.

NOTE: The second act of the Concert, consisting of Respighi's 'Doric' Quartet, will not be broadcast.

## 9.30 S.B. from London

## 10.10 Shipping Forecast

## 10.15 12.0 S.B. from London



# PROGRAMMES FOR TUESDAY (November 2)

## 5IT BIRMINGHAM. 479 M

3.45 *Relay from Daventry*

4.15 *London Picture House Orchestra*

4.45 *Mr. W. F. BLETCHER, Spanish Talk. S.B. from Manchester.*

5.15 *The Children's Hour*

6.0 *Weather Forecast, News*

7.10 *Mr. W. F. BLETCHER, Spanish Talk. S.B. from Manchester.*

7.28 *Musical Interlude. S.B. from London*

7.40 *Mr. H. ALDRIDGE, 'Life History'*

8.0 *S.B. from London*

8.15 *The R.R.C. International Chamber Concert*

9.30-12.0 *S.B. from London (10.10 Local News)*

6.6M BOURNEMOUTH 386 M.

11.30-12.0 *Local News*

12.0 *Local News*

1.0 *Local News*

1.15 *Les Zouaves' Concert*

1.30 *Local News*

1.45 *Local News*

2.0 *Local News*

2.15 *Local News*

2.30 *Local News*

2.45 *Local News*

3.0 *Local News*

3.15 *Local News*

3.30 *Local News*

3.45 *Local News*

4.0 *Local News*

4.15 *Local News*

4.30 *Local News*

4.45 *Local News*

## 5WA CARDIFF. 353 M.

3.0 *Relay from Daventry*

4.0 *Relay from Daventry*

4.15 *Relay from Daventry*

4.45 *Relay from Daventry*

5.0 *Relay from Daventry*

5.15 *The Children's Hour*

6.0 *Mr. CYRIL NEAL, 'Yarns of the Tudor Sea Dogs—(4) Sir Richard Greenvile'*

6.15 *S.B. from London*

6.30 *S.B. from London*

6.45 *S.B. from London*

6.55 *S.B. from London*

7.0 *S.B. from London*

7.15 *S.B. from London*

7.30 *S.B. from London*

7.45 *S.B. from London*

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4.15 *S.B. from London*

4.30 *S.B. from London*

4.45 *S.B. from London*

## II

of the kind that anyone can enjoy. The

comes from the pen of Mr. Herman Frank

As for Schumann's

many listeners have played this

in its original form as a Piano piece, and

will be glad to enjoy again its graceful flow

melody

5.0 AFTERNOON TOPICS: Miss BERTA RUCK

5.15 THE CHILDREN'S HOUR

6.0 THE MAJESTIC 'CELEBRITY'

Majestic, St. Anne's-on-the-Sea

Musical Director GERALD W

7.0 WEATHER

7.10 Mr. W. F. BLETCHER, Spanish Talk

7.28 Musical Interlude

7.40 Mr. H. ALDRIDGE, 'Life History'

8.0 S.B. from London

8.15 S.B. from London

8.30 S.B. from London

8.45 S.B. from London

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4.30 S.B. from London

4.45 S.B. from London



### THE 'FLYING CLOUD.'

The poetry of motion has never been more perfectly embodied than in the old China clippers, about which Mr. Edward Cressy will talk from Manchester this afternoon at 3.15. This striking reproduction of the Flying Cloud is a full press of canvas it is reproduced from the painting by Mr. J. Spurgeon, the permission of the Blue Peter Publishing Co., Ltd. owners of the copyright.

7.10 Mr. W. F. BLETCHER, Spanish Talk. S.B. from Manchester

7.28 S.B. from London

7.48 Mr. D. EMBY JAMES, 'Welsh Rural Life.' S.B. from Swansea

8.0-12.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER. 378 M.

1.15-2.0 Lunch Time Music: Pianoforte Trio from the Piccadilly Picture Theatre

3.25 BROADCAST TO SCHOOLS: The Growth of the Ship—Mr. EDWARD CRESSY: 'The China Clippers'

3.45 J. M. L. W. S. A. (Piano Recital)

4.5 MARJORIE FAIRHAM (Soprano)

4.15 THE STATION QUARTET

4.30-5.0 THE STATION QUARTET

4.45 THE STATION QUARTET

5.0 THE STATION QUARTET

5.15 THE STATION QUARTET

5.30 THE STATION QUARTET

5.45 THE STATION QUARTET

6.0 THE STATION QUARTET

6.15 THE STATION QUARTET

6.0 S.B. from London

6.30 S.B. from London

7.10 S.B. from Manchester

7.28-12.0 S.B. from London (10.10 Local News)

2LS LEEDS-BRADFORD. 321 M & 310 M.

4.0 THE STATION QUARTET

5.0 AFTERNOON TOPICS

5.15 THE CHILDREN'S HOUR

6.0 THE STATION QUARTET

7.0 S.B. from London

7.10 S.B. from Manchester

7.28-12.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL. 331 M.

4.0 AFTERNOON TOPICS: A Talk for Women by M. H. J. E. E.

4.15 PIANOFORTE DUETS by Miss M. SMITH and J. M. H. J. E. E.



(November 2)

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## PROGRAMMES FOR WEDNESDAY (November 3)

2LO LONDON. 365 M.

- 10.20 The Song of the Sea: The Sea's Orchestra from Restaurant Fractions
- 3.0 The Song of the Sea: The Sea's Orchestra from Restaurant Fractions
- 4.0 TIME SIGNAL, GREENWICH - Afternoon Topics: A BONNET LAIRD, 'Merry England'
- 4.15 ORGAN RECITAL by REGINALD FOOTE, played from the New Gallery Organ
- 5.15 THE CHILDREN'S HOUR: The Story of Hilda Babin, by Edward Foster; Down Amongst the Kingdoms of a Great Lamer, by C. G. Jackson; Piano Improvisations



Mr. ERIC COATES.

A distinguished young composer, some of whose music will be given from London between 10.15 and 11.0 to-night.

- 5.0 DANCE MUSIC—THE LONDON RADIO DANCE BAND: Directed by SIDNEY FIKMAN
- 6.50 The Week's Work in the Garden, by the Royal Horticultural Society
- 7.0 TIME SIGNAL, HILLYER, WEATHER FORECAST, FIRST NATIONAL NEWS BULLETIN
- 7.15 W. P. DRURY C.B.E.: 'The Travellers at the Tabard Inn,' S.B. from Plymouth
- 7.25 Musical Interlude
- 7.40 Topical Talk or Musical Interlude

## 8.0 MY PROGRAMME

By MARGARET BANNERMAN

THIS is the fourth of the series of special programmes that the London Station has invited representative figures outside the world of broadcasting to choose and present. The first was selected by 'A Man in the Street', the second by Pat Hendren, the famous cricketer and footballer, and the third (given last Saturday) by Mr. J. R. Clynes, the Labour ex-Cabinet Minister. On this occasion the Stage has its opportunity to show how far its views on what a wireless programme should be differ from those of the sportsman and the politician. Miss Margaret Bannerman has won a high reputation as an actress of high comedy, who yet has the deeper emotions well within her range.

9.30 Sir OLIVER LOOMER, F.R.S. 'Atoms and Worlds—The Atom of Tomorrow'

9.45 CHOPIN PIANOFORTE SONATAS, interpreted by SOLIDAR

5XX DAVENTRY. 1,600 M.

FEET Chopin's First Piano Sonata, the work of a young man, probably, Dan any other work of Chopin's. Chopin's opinion that it was a mere whim of Chopin's to write a sonata, and Chopin's opinion that it was a mere whim of Chopin's to write a sonata, and Chopin's opinion that it was a mere whim of Chopin's to write a sonata.

10.0 TIME SIGNAL, GREENWICH - WEATHER FORECAST, FIRST NATIONAL NEWS BULLETIN, Local Announcements

## 10.15 11.0 ERIC COATES

Conducting a programme of his own music

VIVIANNE CHATTERTON (Soprano)

The Village Orchestra, conducted by the composer

MR. COATES is one of our dearest writers of light music. For his of his works: *The Countryside*, *Summer Days*, *The Merry-makers*, *Wood Nymphs*, promise quietly that the music never fails to do its job. For a good many years he played the Viola in the Queen's Hall Orchestra which brought out several of his Sonatas at the same time. Since then he has devoted himself solely to composition.

Fantasy, 'The Soliloquist'

Suite, *Summer Days*

In a Country Lane; On the Edge of the Lake

At the Dance

VIVIANNE CHATTERTON (with Orchestra)

Old English Songs

Ophelia with His Love, Who is She? It was a Lover and His Love

Orchestra

Second Fantasy, 'The Three Bears'

Valse from Suite, 'Jaysus Youth'

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

11.0 1.0 THE RADIO QUARTET and BERNIE JONES  
First National News Bulletin (Baritone)  
Lavinia SHERIDAN, Violoncello

11.20 S.B. from London

3.0 S.B. from London

10.10 Shipping Forecast

10.15 S.B. from London

11.0-12.0 DANCE MUSIC: JEAN LEVY and  
CROSS CLUB DANCE BAND from Cross Club

5IT BIRMINGHAM. 479 M.

3.45 THE STATE OF THE NATION: THE LONDON  
FRANK CANTON

4.45 THE STATE OF THE NATION: THE LONDON  
FRANK CANTON

5.15 THE CHILDREN'S HOUR

6.0 LONDON PICTURE HOUSE ORCHESTRA, con-  
ducted by PAUL KIMMER

March, 'The O.C.' ..... Reed  
Intermezzo, 'Dance du Vole' ..... Salabert  
Scherzo, 'Irene' ..... Tierney  
Fantasia, 'Tosca' ..... Puccini

6.50 S.B. from London

7.0 WEATHER FORECAST NEWS

Lieut.-Col. W. P. DRURY C.B.E.: 'The Travellers  
at the Tabard Inn,' S.B. from Plymouth



Miss MARGARET BANNERMAN

the distinguished actress, who has chosen and arranged the fourth of the series of 'My Programmes', which is to be given from London this evening at 8.0.

## 7.30 ANNUAL POLICE BAND CONCERT (No. 1)

Relayed from the Central Hall

THE CITY OF BIRMINGHAM POLICE BAND, con-  
ducted by RICHARD WAGGELL

Overture, 'Rienzi' ..... Wagner

HERBERT EDDIE (Tenor)

Ah! Moan of My Dearest In a Persian Garden

BAND

Spanish Caprice ..... Brinsky  
Alborada; Valse; Alborada, Sonata  
Gitanos; Fandango Asturiano

HELEN ARNOLD (Contralto)

And, 'Softly Awakes My Heart' (Soprano and  
Duet)

THE CITY POLICE MALE VOICE CHOIR

Part Song, 'Sacramentum Supremum'

F. H. Wood

P.C. COOK and BAND

Cornet Solo, 'Bonny Mary of Argyll'

Scottish Air, arr. Waggell

BAND

Tear Poem, 'Finlandia'

Schubert, arr. Waggell

8.30 a.m. Studio Interlude PERCY OWENS in a

Light Veil

8.45 BAND

Overture, 'Marianella'

Puccini











# PROGRAMMES FOR WEDNESDAY (November 3)

**MARY CRABTREE (Soprano)**  
 Shepherd, 'Thy Denunciation Vary'  
*arr. Lane Wilson*  
 My Boy Bill  
*arr. Vaughan Williams*  
 Drink To Me Only With Thine Eyes  
*arr. Roger Quilter*  
 An Old Courtling Rhyme (187)  
*arr. Liza Brown*  
**TOMMY HANDLEY with Entertainers**  
 FRANK LYNCH  
 Green-Eyed Dragon .. *Walsley Charles*  
 Two Old English Folk Songs .. *Cecil Sharp*  
 .. *Darling Away With the*  
 .. *St. Cecilia*  
 .. *T. C. Sturcliffe Bennett*  
 .. *C. Lindgren*  
**MARY CRABTREE**  
 Hymn, et Air de Lila, from 'L'Enfant Prodigue'  
 .. *arr. Liza Brown*  
 Porgi Amor .. *arr. Puccini*  
 They Call Me Mimi (La Bohème) .. *arr. Puccini*  
 Love's Philosophy .. *arr. Keats*  
**TOMMY HANDLEY with Entertainers**  
**MARY CRABTREE**  
 Do You Believe in Fables? .. *Walsley Charles*  
 A Birthday .. *Huntington Woodman*  
 Courtling Tune .. *arr. Gerald Carter*  
 Love, I Have Won You .. *arr. London Ronald*  
**9.30-11.0 S.B. from London (10.10 Local News)**  
**SPY PLYMOUTH. 338 M**  
**11.0-12.0** .. *arr. First and Last*  
**2.30** ORCHESTRA relayed from Plymouth's Best  
**4.0** A Short Talk by Annette Kellerman, the  
**4.15** Tea Time Music: THE ROYAL HARTLEY TRIO,  
 directed by ALBERT FULLBROOK  
**5.15** THE CHILDREN'S HOUR  
**6.0** EDWARD SWEET (Tenor)  
**6.30** S.B. from London  
**7.10** Lieut. Col. W. P. Denny, C.B.E., 'Char-  
 acters and Episodes from History—The Travellers  
 at the Island Inn'  
**7.20** S.B. from London  
**8.0** FAVOURITE MELODIES  
 TAXI STATION ORCHESTRA, directed by WINIFRED  
 CHAMBERLAIN  
 Melodie Plan free .. *arr. Kennedy*  
 Mary's .. *arr. Kennedy*  
 Melodie in E .. *arr. Bachman*  
 .. *arr. Kennedy*  
 Two Melodies .. *arr. Kennedy*  
 MARGARET KENTLEWELL, with ORCHESTRA  
 Minuet .. *arr. Kennedy*  
**8.35** ALBERT HOS (Violin Recital)  
 Andante—Allegro Molto .. *arr. Kennedy*  
 Capriccio .. *arr. Kennedy*  
 .. *arr. Kennedy*  
 Hymn Kafi .. *arr. Kennedy*  
 The Canary (By Request) .. *arr. Kennedy*  
**8.50** CHARLES HARTLEY and ETHEL GORDON PAUL  
 in Two Parts  
 'COLLABORATORS'  
 A Farce by DAVID M. .. *arr. Kennedy*  
 Characters .. *arr. Kennedy*  
 Vari .. *arr. Kennedy*  
 I .. *arr. Kennedy*  
**MARY and Reggie** decide to write a play.  
 and Mary makes many original suggestions  
 which do not appeal to her collaborator.

they decide on an original dialogue to be played  
 by themselves, and which is to be staged for a long  
 run for life, in fact.

**'THE IMPERTINENCE OF THE RE-AT. RE.'**  
 A Trivial Comedy by Cosmo Gordon Lennox  
 Characters  
 AL. TILLOTSON, GARDENMAN .. *CHARLES HARTLEY*  
 LADY MILICENT .. *ETHEL GORDON PAUL*  
**LADY MILICENT** comes to a ball to be  
 introduced to her husband's brother  
 a famous explorer, who has recently returned  
 to London. A stranger's presence in following  
 her about and Millicent expresses her annoyance  
 in no uncertain terms until he—but we must  
 know the actors to tell you the rest.

**9.30 S.B. from London**  
**10.0** WEATHER FORECAST, NEWS; Local News  
**10.15-11.0** GRACE IVELL, VIVIAN WORTS and  
 LEO HAYDON  
 In a Short Spell of Song, Sound, Story, Skit  
 and Syncopation  
**6FL SHEFFIELD. 306 M**  
**11.30-12.30** Gramophone Lecture Record by  
 Moses Rabinovitch  
**2.30** BROADCAST TO SCHOOLS: Concert for School  
 Children relayed from the Victoria Hall (By  
 arrangement with the St. John's Education Com-  
 mittee)  
**4.0** THE BAND OF H.M. ROYAL MARINES, (By  
 kind permission of the Commanding Officer Col  
 Commandt. R. B. Morgan, C.B.E.) Directed by  
 Capt. C. H. .. *Relayed from the St. John's*  
 Exhibition, held at the Royal Artillery  
 .. *Selection of Old Tunes, 'Looking Backward'*  
 Corporal G. COLWELL (Violin)  
 Hymn to St. Cecilia .. *arr. Kennedy*  
 .. *arr. Kennedy*  
 .. *arr. Kennedy*  
 Dances, 'What Till To Morrow Night'  
**5.0** AFTERNOON TOPICS KATH BALDWIN  
**5.15** THE CHILDREN'S HOUR  
**6.0** Musical Interlude  
**6.30** BAND OF H.M. ROYAL MARINES (Con-  
 tinued)  
**8.0** Royal Horticultural Society's Ballroom  
**7.0** S.B. from London  
**7.10** S.B. from Plymouth  
**7.20** S.B. from London  
**SYMPHONY CONCERT**  
 TAXI STATION AUGMENTED ORCHESTRA, con-  
 ducted by JOHN LOUNGER  
 March (Aida) .. *arr. Kennedy*  
**8.3** MABEL NORTON (Soprano)  
 Le N .. *arr. Kennedy*  
 Miss .. *arr. Kennedy*  
**8.12** JOHN LOUNGER (Solo V.)  
 .. *arr. Kennedy*  
**8.16** ORCHESTRA  
 The Scotch Symphony .. *arr. Kennedy*  
**8.51** MABEL NORTON with ORCHESTRA  
 Cavatine de Lila (Les Pêcheurs de Perles)  
 .. *arr. Kennedy*  
**8.58** ORCHESTRA  
 Italian Caprice .. *arr. Kennedy*

**9.11** JOHN LOUNGER  
 Violin Solo from 'The Canebrake' .. *arr. Kennedy*  
**9.15** MABEL NORTON  
 My Prayer .. *arr. Kennedy*  
 April .. *arr. Kennedy*  
 The .. *arr. Kennedy*  
 Two .. *arr. Kennedy*  
**9.30-11.0 S.B. from London (10.10 Local News)**  
**6ST STOKE. 301 M.**  
**4.0** THE CAPITOL THEATRE ORCHESTRA  
 by 'Rondello'  
**5.0** AFTERNOON TOPICS The Rev. C. E. TOR-  
 TON AM 'Insects as Sextons and Undertakers'  
**5.15** THE CHILDREN'S HOUR  
 Light Music  
 S.B. from London  
**7.10** S.B. from Plymouth  
 S.B. from London  
**8.0** LEO FORRESTER (Pianoforte Recital)  
 Nocturne in D Flat .. *arr. Kennedy*  
 Polonaise in F Sharp Minor .. *arr. Kennedy*  
 Minuet in A Major .. *arr. Kennedy*  
 .. *arr. Kennedy*  
 Concert .. *arr. Kennedy*  
**LIGHT ORCHESTRAL PROGRAMME**  
 ORCHESTRA, conducted by HAROLD MORRIS  
 GEORGE JEFF .. *arr. Kennedy*  
 .. *arr. Kennedy*  
 To Antioch .. *arr. Kennedy*  
 Simon the .. *arr. Kennedy*  
 Don John's .. *arr. Kennedy*  
**ORCHESTRA**  
 As .. *arr. Kennedy*  
 Two Norwegian Melodies, Op. 53 .. *arr. Kennedy*  
 Canzonetta, Op. 63 .. *arr. Kennedy*  
**9.0** GRACE IVELL  
 I .. *arr. Kennedy*  
 Hunting Song of the .. *arr. Kennedy*  
 O .. *arr. Kennedy*  
 Beware of the .. *arr. Kennedy*  
**9.10** ORCHESTRA  
 .. *arr. Kennedy*  
 .. *arr. Kennedy*  
 .. *arr. Kennedy*  
**9.30-11.0 S.B. from London (10.10 Local News)**  
**5SX SWANSEA. 482 M.**  
**2.30** The Castle Cinema Orchestra and Organ  
 Music relayed from the Castle Cinema  
**4.15** Gramophone Records  
**5.0** 'Round to Read,' by Ann Spies  
**5.15** THE CHILDREN'S HOUR  
**6.0** Music in .. *arr. Kennedy*  
**6.15** The West Wales (First Gales) Bulletin  
 S.B. from London  
 S.B. from Plymouth  
 S.B. from London



# PROGRAMMES FOR WEDNESDAY (November 3)

<b>8.0 A MEDLEY</b>	
NAN DAVIES (Solo Harp)	
Lo Sorensen	Hanselmann
Mazurka	
<b>8.10 ANNIE DAVIES (Singer)</b>	
Dream Valley	Roger Quilter
In the Highlands	
The Unforeseen	
<b>8.45 MADEIRA TAIT (Dramatic Readings)</b>	
Excerpts from 'Scrab and Rial to	
My Garden	Thomas E. Brown
The Making of Beauty	Richard Jeffery
<b>9.0 NAN DAVIES</b>	
Prere	Hanselmann
Réve Après le Bal	Pinto
<b>ANNIE DAVIES</b>	
The Second Misset	Healy
Cushla Machree	Haydn Morris
Be Still, Blackbird	Sunderland
<b>9.20 MORGAN LLOYD</b>	
And Maria ....	Schubert W. Delany
The Bee	Schubert W. Delany
Zurich	Schubert W. Delany
<b>9.30-11.0 S.B. from London</b>	<b>10.10 I see News</b>

## Northern Programmes.

<b>5NO NEWCASTLE 404 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David
<b>5SC GLASGOW 422 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David
<b>2BD ABERDEEN 495 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David

<b>2BF BELFAST 441 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David
<b>2DE DUNDEE 355 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David
<b>2EH EDINBURGH 328 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David

## PROGRAMMES FOR MONDAY, NOVEMBER 1.

(Continued from page 284)

<b>6ST STOKE 301 M.</b>	
4.0 THE CAPITOL THEATRE ORCHESTRA, directed by Hamilton	
5.0 Afternoon Topics	
5.15 THE CHILDREN'S HOUR	
6.0 Light Music	
6.30 S.B. from London	
8.40 For Boys' Brigade and Girls' Life Brigade	
7.0-11.0 S.B. from London	
<b>5SX SWANSEA 482 M.</b>	
4.0 The Capitol Theatre Orchestra and Organ Music, played from the Capitol Cinema	
5.0 Afternoon Topics	

<b>5.15 THE CHILDREN'S HOUR</b>	
<b>6.0 BEN JONN (Baritone)</b>	
<b>6.30 S.B. from London</b>	
<b>8.0 S.B. from London</b>	
<b>9.30-11.0 S.B. from London</b>	
<b>Northern Programmes.</b>	
<b>5NO NEWCASTLE 404 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David
<b>5SC GLASGOW 422 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David
<b>2BD ABERDEEN 495 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David
<b>2BF BELFAST 441 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David
<b>2DE DUNDEE 355 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David
<b>2EH EDINBURGH 328 M.</b>	
3.0-3.30 Mr. E. H. Barber	David
4.0-4.30 Mr. E. H. Barber	David
5.0-5.30 Mr. E. H. Barber	David
6.0-6.30 Mr. E. H. Barber	David
7.0-7.30 Mr. E. H. Barber	David
8.0-8.30 Mr. E. H. Barber	David
9.0-9.30 Mr. E. H. Barber	David
10.0-10.30 Mr. E. H. Barber	David
11.0-11.30 Mr. E. H. Barber	David



# PROGRAMMES FOR THURSDAY (November 4)

**2LO LONDON. 365 M**

- 10.20 **The Naval, Greenwich. The Week's Concert of New Gramophone Records.**
- 2.30 **1st. A. to Schools: Mrs. E. FISHER-HOODSON, "Geographical Tidbits."**
- 3.0 **Evertons relayed from West - or Aubrey**
- 4.0 **ANN SPICE, "Books to Read"**
- 4.15 **T. A. C. I. A. T. V.**
- 5.15 **The C. L. V. A. H. R.**  
Songs by Dale Smith  
7.0 **Prof. J. A. T. H. S. O. N. "The Mind of Insects." S.B. from Aberdeen**
- 7.28 **Musical Interlude**
- 7.40 **Topical Talk**
- 8.0 **'THE MARRIAGE OF FIGARO' (Act II.)**

10.15 **The Naval, Greenwich. The Week's Concert of New Gramophone Records.**

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the blame on himself, and the Count's suspicions are delayed. Now comes a diversion. Marcelina comes to him that Figaro has broken a promise to marry her. The Count is glad for he thus has another excuse to forbid his valet to wed. At any rate until the charge is laid. In the end, the climax and end of the Act, is most effective.

## 8.45 GERTRUDE MAYO'S ENTERTAINERS

THE MAYO ENTERTAINERS  
CHARLES ALAN (Comedian)  
HAROLD ADAM (Comedian)  
MAX LAWRENCE (Entertainer)  
WILLIE DEAN (Entertainer)  
GERTRUDE MAYO (at the Piano)

9.35 **Topical Talk**

Wanderer  
Das Wandern  
Frühlingsnacht

10.30 12.0 **DANCE MUSIC—The Savoy Orchestras and The Stylings from the Savoy Hotel**

**5XX DAVENTRY. 1,600 M.**

- 10.20 **The Naval, Greenwich. The Week's Concert of New Gramophone Records.**
- 11.0 **The Naval, Greenwich. The Week's Concert of New Gramophone Records.**
- 1.0 2.0 **S.B. from London**
- 2.30 **S.B. from London**
- 10.10 **Shipping Forecast**
- 10.15 12.0 **S.B. from London**

**5IT BIRMINGHAM. 479 M.**

- 3.45 **The Station Pianoforte.**
- 4.45 **Nicotina Twiss, M.S. "At Home" (1) Home.**
- 5.15 **The Children's Hour.**
- 6.0 **Harold Turley's Orchestra, relayed from Prince & Chiff.**
- 6.35 **S.B. from London**
- 6.40 **Shipping Forecast**
- 7.0 **The Naval, Greenwich. The Week's Concert of New Gramophone Records.**
- 7.28 **S.B. from London**
- 7.40 **M. R. E. L. A. T. V. Talk and Hearing**
- 8.0 **The Naval, Greenwich. The Week's Concert of New Gramophone Records.**
- 8.45 **ANNUAL POLICE BAND**



WESTMINSTER ABBEY

Whence every Wednesday at 3 o'clock the Evening Service is relayed through London and Daventry Stations. In this photo Big Ben is shown in the background on the left and the Tower of the Houses of Parliament on the right. In view of these three famous buildings the microphone has found a place, but at 11 o'clock attention is to the third.

## 8.45 CHOPIN'S L'ANDRELLI, SONATAS

Interpreted by

Boult in B Flat Minor, Op. 35.

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

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Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas

Chopin's L'Andrelli, Sonatas



















# PROGRAMMES FOR FRIDAY (November 5)

Lady, B. C. ...  
Rene Marie ...  
An. Nu. Nodite ...

5.0 AFTERNOON TOPICS Mr. WALTER H. BLISS "Guy Fawkes"

5.15 THE CHILDERN'S HOUR

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA from the Hotel Majestic, ...

7.0-11.0 S.B. from London (10.10 Local News)

**6KH HULL 335 M.**

11.30-12.30 Gramophone Records

3.30 BROADCAST TO SCHOOLS T. SHEPPARD, 'The Industries—Deep Sea Fishing'

4.0 Afternoon Topics

4.15 FIELD'S OCTAGON QUARTET, directed by J. H. RIDGERS

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.25 Mr. J. L. STEPHENS, Weekly Football Talk

6.40 Country Topics Mr. A. F. CHAMBERLAIN, 'Beasts & Plough in H.E.'

6.55 11.0 S.B. from London (10.10 Local News)

**2LS LEEDS-BRADFORD, 321 M. & 310 M.**

11.30-12.30 Field's Cafe, Comedy from Leeds

3.30 BROADCAST TO SCHOOLS W. P. WILKINSON, 'The Science of Common Objects'

4.0 The Scala Symphony Orchestra relays from the Scala Theatre, Leeds

5.0 AFTERNOON TOPICS Mr. A. M. M. ...

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TALK

7.0-11.0 S.B. from London (10.10 Local News)

**6LV LIVERPOOL, 331 M.**

3.15-3.45 BROADCAST TO SCHOOLS Mr. GEORGE PACEY, 'The Nature of Britain'

4.0 ...

5.0 AFTERNOON TOPICS, MARRAS CHAMBER, 'Shop & Home'

5.15 THE CHILDREN'S HOUR

6.0 THE STATION PIANOFORTE QUARTET

6.30 THE HOTEL MAJESTIC 'CELEBRITY' ORCHESTRA

7.0-11.0 S.B. from London (10.10 Local News)

**5NG NOTTINGHAM, 326 M.**

11.30-12.30 ...

3.45 ...

4.45 MUSIC AND AFTERNOON TOPICS Mr. ROSE ...

5.15 THE CHILDREN'S HOUR

5.15 MARK HODGKINSON (Pianoforte)

6.30-11.0 S.B. from London (10.10 Local News)

**SPY PLYMOUTH, 338 M.**

3.30 BROADCAST TO SCHOOLS Mr. J. L. ...

4.0 Afternoon Topics

4.15 Tea-Time Music: THE ROYAL HOTEL TRIO directed by ALBERT FILLIBROOK

5.15 ...

6.0 ...

7.0-11.0 S.B. from London (10.10 Local News)



JOHN HENRY

The formidable Yorkshire humorist, and one of the most popular of broadcast comedians. Card-Henry, this evening, will hear some of his dry humour relayed from the Bristol Concert in the Vandyck Hall

5.15 THE CHILDREN'S HOUR

6.0 THE STATION TALK

6.30-11.0 S.B. from London (10.10 Local News)

**6FL SHEFFIELD, 306 M.**

11.30-12.30 Gramophone Records (Dance Music)

4.0 Afternoon Topics

4.15 Ida (OLDAY) (Soprano); Miss GREGORY (Contralto)

5.15 THE CHILDREN'S HOUR

6.0 Music, Interlude

6.30-11.0 S.B. from London (10.10 Local News)

**6ST STOKE, 381 M.**

3.30 BROADCAST TO SCHOOLS: Mr. MARK HUMMES, 'The Gunpowder Plot and Staffordshire'

4.0 Studio Concert: E. A. Widdup & Trio

5.0 AFTERNOON TOPICS: BARBARA PACEY, 'The Mystery Shop of France'

5.15 THE CHILDREN'S HOUR

5.0 BAKER M. CARLIDGE (Baritone)  
Master of Music, ...  
With You ...  
Love, Could I Only ...

6.30-11.0 S.B. from London (10.10 Local News)

**5SX SWANSEA, 482 M.**

3.0 BROADCAST TO SCHOOLS Mr. M. ...  
The Welsh Poets ...  
Period of ...  
against their enemies ...

3.45 The Castle Cinema Orchestra and Organ. Music relayed from the Castle Cinema

4.0 Afternoon Topics

5.15 THE CHILDREN'S HOUR

6.0 Mr. T. D. J. ...

6.30 S.B. from London

7.30 S.B. from Cardiff

9.30-11.0 S.B. from London (10.10 Local News)

## Northern Programmes.

**5NO NEWCASTLE, 434 M.**

3.0-1.30 ...

5.15 ...

7.0-1.0 ...

**5NC GLASGOW, 422 M.**

11.30-12.30 Gramophone Records ...

3.30 ...

5.15 ...

7.0-1.0 ...

**5BD ABERDEEN, 495 M.**

2.30 ...

5.15 ...

7.0-1.0 ...

**2BF BELFAST, 440 M.**

3.30 ...

5.15 ...

7.0-1.0 ...

**2DF DUNDEE, 315 M.**

3.30 ...

5.15 ...

7.0-1.0 ...

**2EH EDINBURGH, 323 M.**

3.30 ...

5.15 ...

7.0-1.0 ...



## PROGRAMMES FOR SATURDAY (November 6)

2LO LONDON 365 M

- 1.0 Time Signal
- 3.0 Concert: SIDNEY BOWMAN'S TRIO  
SIDNEY BOWMAN (Violin), WALTER NEWMAN (Piano), HAROLD VORZAKOSKI (Piano), and PERCY BRADLEY (Tenor)  
HUBY SHEPHERD (Contralto)  
DANIEL HURT (Cornet)

- 5.0 AFTERNOON TOPICS: MARION CRAN F.R.H.S. 'A Garden Chat'

- 3.15 THE CHILDREN'S HOUR: The Phil Taper, a London Town Concert Party, (Lead Lee, J. B. B. and Hamilton Howe.)

- 5.0 Light Music

- 5.30 Mr. BASIL MAINT Talks on Next Week's Music, with Musical Illustrations

- 7.0 THE SIGNAL, BIG BEN: WEATHER FORECAST, GENERAL NEWS BULLETIN

- SIR ARTHUR YAPP, M.B.E.: 'My World'  
SIR ARTHUR YAPP has devoted his life to the work of the Young Men's Association. He is a well-known figure in the world of travel.

- 7.28 Musical Interlude
- 7.40 Mr. J. W. ROBERTSON SCOTT: 'The Month's Review'
- 8.0 FRANK WENTFIELD'S ORCHESTRA and PETER JENKINS the March of the Monarch of Portugal, played from the Prince of Wales Playhouse, Leamington

- March, 'Liberty Bell' ..... Sound  
Alpine Fantasy, 'The Voice of the Bells' ..... Thurbon  
Waltz Song, 'Pal of My Yesterday' .....  
Fox-trot, 'Mary o' Mine' .....  
Morceau, 'Serenade of the Lute' .....  
Morceau, 'Ami Stella Candido' .....  
Fox-trot, 'Save a Little Sunshine' .....  
Gypsy Lady .....  
March, 'Tales of Hoffman' .....  
PETER BRISARD  
Kentucky—Dixie Way  
Why Sell Kippers in Pairs?  
Choo Choo Train to Tennessee  
Oh, How She Loves Me!  
What the Engine Does  
THE ORCHESTRA  
Selection, 'Lady, Be Good' .....  
9.0 VARIETY  
MAUDIE FRANCIS (Character Comedy)  
STANLEY DUTTON and HARRY MILLER (Comedy Duo)

- 9.30 Mr. J. A. H. CARTER—'Association Football: Ups and Downs of Big Clubs'

- 9.45 CHOPIN'S PIANOFORTE SONATAS  
Interpreted by  
N. J. in B Minor, Op. 34. Part II (c) Largo (slow with breadth); (d) Finale presto con fuoco (very quick but not too much so)

THE Third Movement of this Sonata starts with a few bars of introduction. Then follows a long tune which is, in its way, remarkable. It is very slow and quiet, and absolutely refuses to be ruffled, yet it is extremely energetic owing to the steady and

This long tune is followed by one still longer, this second one is not even energetic, but just ambles along contentedly until at last the first

The FINALE takes any brief general description, since it would be gross injustice to describe it merely as a study in brilliant execution

- 10.0 TIME SIGNAL, GREENWICH: WEATHER FORECAST, GENERAL NEWS BULLETIN, Local Announcements

- 10.15 THREE CAVALIER SONGS  
(C. V. Stanford). (Words by Robert Browning) Sung by  
HARRY STEVENS (Bass) with the WIRELESS MUSIC VOICE CHORUS, conducted by STANFORD

TOWARDS the end of the eighteenth century the British Navy was in great need of



SIR ARTHUR YAPP.

General Secretary of the Y.M.C.A., who is to tell some impressions of his recent world tour in a Talk in the London Studio this evening at 7.10.

more to. The man who was credited with doing them was a musician, and a very bad sailor. Charles Dibdin, who wrote a prodigious number of inspiring sea songs, who have had as genuine a paradox in our own times. Sir Charles Stanford used to take fright at the first distant rumble of a thunderstorm; yet no country has ever produced a better composer of music expressive of rousing, loyal, open-air

Stanford's gifts for the writing of such music came to light in very good time. As fine, stirring music as we possess is to be found early in his setting of Browning's *Three Cavalier Songs*. *Marching Song* has four verses (the first cursing the 'crop-headed' Parliamentarians) and the Chorus

Marching along, fifty score strong  
Great-hearted gentlemen, singing this

*Give a Round* is a toast to King Charles. There is a Chorus, a verse, Chorus again, another verse, and Chorus once more.  
*Boot and Saddle* is a song of the road and of battle.

- 10.30 12.0 DANCE MUSIC. THE SATURDAY DANCE. DANCE MUSIC. THE SATURDAY DANCE. DANCE MUSIC. THE SATURDAY DANCE.

5XX DAVENTRY. 1,600 M.

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST, GENERAL NEWS BULLETIN, Local Announcements

- 1.0 Time Signal

- 3.0 S.B. from London

- 10.10 Shipping Forecast

- 10.15 12.0 S.B. from London

5IT BIRMINGHAM. 479 M.

- 3.45 Children's Concert arranged by Mrs. L. Webb

- 4.45 AFTERNOON TOPICS: MARION CRAN F.R.H.S. 'A Garden Chat'

- 5.15 THE CHILDREN'S HOUR: Auntie Phyl tells another 'Snooty' Adventure.

- 6.0 LOZELLE PICTURE HOUSE ORCHESTRA Conducted by PAUL HIGGINS

- March, 'King Albert'  
Descriptive Piece, 'In a Persian Garden'

- Overture, 'Schumannide'  
Selection, 'Wind in the Willows'

- 7.0 S.B. from London

- 8.0 POPULAR PROGRAMME

- THE STATION ORCHESTRA Conducted by JOSEPH LEVINS

- Overture, 'Missa'  
NORMAN CLARE (Violoncello Solo)

- Awkward Question, 'A Child is a Question'  
FRANK FOX (Baritone)

- In Selections from his Repertory  
HOWARD ROGERS (Comedian)

- It's a Humorous Entertainment  
S. J. 'An Artist's Model'

- NORMAN CLARE  
Cornet Solo, 'Beneath Thy Window' (Ed. Capon)

- Washing Song, 'Alee Where Art Thou?' (Intro.)  
FRANK FOX

- In further Selections  
FRANK FOX

- In More Harmonies  
FRANK FOX

- March, 'Schlager'

- 9.30 S.B. from London

- 10.0 WEATHER FORECAST, NEWS; Local News

- 10.15 A VIOLIN RECITAL

- By SOLLOWAY

- Viola Sonata .....  
Arab Song ..... Rinsky-Korsakof arr. Kreisler

- The Wind .....  
Phaeton .....  
Moto Perpetuo .....  
Slow Movement from the Spanish Rhapsody Loto

- Variations on a Theme of Kreisler  
Tartini, arr. Kreisler

THERE is a good deal of the Oriental in every Russian, even in those of Western Russia. Rinsky-Korsakof, for instance, not only wrote a great deal of vivid, highly-coloured orchestral music, but he also gave a strong Eastern flavour to his operas—witness the famous *Hindu Song* from his Opera, *Sadko*. Not quite so familiar, perhaps, is his *Arab Song*, which Kreisler has edited as a Violin solo.

THE French composer, Lalo, wrote his Spanish Symphony for the famous Spanish Violinist, Sarasate, whom some listeners will recollect hearing, for he used to be a great favourite here twenty years ago.

The 'Symphony' (which is really a Suite of pieces) is Spanish in character, and is in the form of a Suite.

The Slow Movement (at a steady pace) is practically a song without words for the Solo Violin.

- 10.45 12.0 DANCE MUSIC. THE SATURDAY DANCE. DANCE MUSIC. THE SATURDAY DANCE.



(November 6)

(continued on page 202)





(November 6)

30 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040

40 A. T. M. S. J. 1987

4.15 TEA TIME M. 9. T. ROYAL HOTEL TEL.  
JUN. 1 BY AIR 4. FEB. 1. 11

615 THE LITTLE HOUSE

69 CHARLES ELMONDA (Enterta new)

5 30-12.0 S B from London (10 10 Local News)

## EFL SHEFFIELD 306 M

4.15 Delegates relayed from the Grand Hotel

516 THE CHILDREN'S HOUR

610 'Fascinating Mysteries' 71 M. ...  
the Household's Knee.' Recounted and ...  
by 'L. du ...' of Punch

6 30-12 0 *S.B. from London* (10.10 Local News)

## 6ST                      8TOKE.                      301 M.

40 The Capitol Theatre Orchestra, directed by Kenneth

**515 THE CHILDREN'S HOUR:** "Romey" goes to another America. To

6.30 DANCE MUSIC  
6.30-12.0 S.R. from London (10.10 Local News)

## 55% SWANSEA. 482 M.

48 The Diamond relayed from the Bag. 1. 12

### 5.15 THE CHILDREN'S HOME

60 A Short Piano of the Record by T. D. Jones

634 E B from London

740 Dr. "TERRY MORRIS." R gly. Football in  
Helen.

8.0-12.0 S.B. from 7:30am (12.10 Local News)

## 5NO NEWCASTLE 43+M

11 30	7	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100																																																																																																																																																																																																																		
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## 55C GLASGOW 422 M

40	Wheat	5 15	Barley	4 00	50
41	Oats	5 15	Rye	4 00	50
42	Hay	7 40	Straw	4 00	50
43	Timothy	7 40	Alfalfa	4 00	50
44	Clover	7 40	Lucerne	4 00	50
45	Legume	7 40	Medicago	4 00	50
46	Trifolium	7 40	Lotus	4 00	50
47	Onion	7 40	Garlic	4 00	50
48	Pepper	7 40	Mustard	4 00	50
49	Turnip	7 40	Radish	4 00	50
50	Cauliflower	7 40	Brussels Sprouts	4 00	50
51	Kale	7 40	Chard	4 00	50
52	Spinach	7 40	Beet	4 00	50
53	Carrot	7 40	Potato	4 00	50
54	Turnip	7 40	Sweet Potato	4 00	50
55	Cassava	7 40	Yam	4 00	50
56	Manioc	7 40	Cassia	4 00	50
57	Guava	7 40	Guava	4 00	50
58	Guava	7 40	Guava	4 00	50
59	Guava	7 40	Guava	4 00	50
60	Guava	7 40	Guava	4 00	50

## 2BD ABERDEEN 493 M

[illegible]

## 2BE BELFAST 440 M

[illegible]

## ZDF DLNDEE 313 M

3.0	Byndes Slings had the Hand from the New York	
4.0	Byndes Slings had the Hand from the New York	
5.0	Byndes Slings had the Hand from the New York	
6.0	Byndes Slings had the Hand from the New York	
7.0	Byndes Slings had the Hand from the New York	
8.0	Byndes Slings had the Hand from the New York	
9.0	Byndes Slings had the Hand from the New York	
10.0	Byndes Slings had the Hand from the New York	
11.0	Byndes Slings had the Hand from the New York	
12.0	Byndes Slings had the Hand from the New York	

## 2EH      EDINBURGH      328 M

[illegible]

Miss Florence Oidham will contribute some of her characteristic songs in the Star Variety Programme from Bournemouth at 8.0 this evening.



"I TOLD YOU SO!"



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Receiving	A.C. or Batteries	Price	Power	Price
*A.R. 2	18-2	4	P.V. 1	4
*H. 2	18-2	4	P.V. 1	4
*P. 2	18-2	4	P.V. 1	4
*R. 2	18-2	4	P.V. 1	4
*A.R. 4	4	4	P.V. 1	4
*H. 4	4	4	P.V. 1	4
*P. 4	4	4	P.V. 1	4
*R. 4	4	4	P.V. 1	4
*A.R. 6	6	8	P.V. 1	8
*H. 6	6	8	P.V. 1	8
*P. 6	6	8	P.V. 1	8
*R. 6	6	8	P.V. 1	8

\*Made in L.F. and H.F. types  
\*When H.C. 2 is used as detector, provide  
beam transformer, would be out of line  
A.C. EMITTERS except A.R. & R.

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1-WATT VALVES**

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H.F.	L.F.	at L.F.	2nd L.F.
J. 2	D.R. 2	G.P. 2	P.V. 1
	G.P. 2	P.V. 2	P.V. 1

Resistance Coupling

R.C. 2 | P.V. 6 | 1 Watt

\*The anode resistance used should  
not be less than 5 meg. ohms.  
P.V. 1, G.P. 2, D.R. 2, and R.C. 2  
4 each. P.V. 2 and P.V. 6, 18/6  
each.  
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me to fit Ediswan Valves and  
nurse my set. It's meant new  
life to my wireless. Talk  
about low temperature! Now  
I've got it. The saving in  
current consumption is re-  
markable. And the long life  
of Ediswan Valves! Why,  
they last—and last"—

**EDISWAN NURSE:**

"—and last! I told you so!"

THE EDISWAN POLICY—AVOIDANCE OF  
ECCENTRIC CONSTRUCTION, and constant attention upon  
the perfection of every part.

Ask your Dealer for the  
Booklet—  
"The Ediswan Range"

**FIT**

**EDISWAN  
VALVES**

**AND NURSE YOUR SET**

THE EDISON SWAN ELECTRIC CO. LTD., 123-5, QUEEN VICTORIA STREET, LONDON, E.C. 4





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The introduction of the "Lissenola" at the amazingly low price of 13/6 has created an unparalleled stir. Unbiased critics, seated behind a screen and asked to distinguish between a thirteen-and-sixpenny "Lissenola" and a well-known loud speaker at several pounds have been completely at a loss.

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Get a "Lissenola" for *your* home. Anyone who can use a pair of scissors and a paste-pot can turn out in half an hour a horn of most pleasing appearance, equal in performance to the finest money can buy. The secret of efficiency is in the "Lissenola," which possesses an electro-magnetic sound-reproducing mechanism concentrated in the most effective manner achieved, and sold at a record in low prices.

Your dealer will gladly demonstrate and supply—or send postal order direct if any difficulty. Post-free, or can be sent C.O.D.

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Managing Director: T. N. COLE.



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A small gramophone with a small horn, and a large gramophone with a large horn, both of which can be used with the Lissenola.



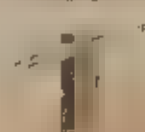
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—every note fully amplified in exact proportion, every harmonic, every overtone—amplification exact, accurate, powerful—song, speech, music, natural, clear and loud, coming through a dead background of silence. Is better amplification possible?

This new Lissen transformer combines purity and power in a way that would convince you if you paid three times the price for it.

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All our own previous high-priced transformers have been withdrawn in favour of this new Lissen although they have been on the market and largely sold during several years past.

The Trade, who have proved it, are largely using this new Lissen in their own built-up sets.

They are ill advised who now pay a high price for a transformer. Compare this new Lissen against any other for tone, purity and power.

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Managing Director: T. N. COLE.

## Loyalty in a Battery

Did you know a H.T. Battery could be loyal—pulling its weight throughout a long evening's work—yielding energy which keeps its power and purity, not only for the first two or three hours, but throughout the longest evening—splendidly supplying the loud speaker with the current on which it absolutely depends? Perhaps you have never noticed that 'something' which creeps into your loud speaker tone when you use an ordinary battery for any length of time: at first indefinable but always there—growing as the evening wears on and the H.T. Battery wears with it. That is *disloyalty* in a battery. But ordinary batteries are like that.

By using the right battery however, your loud speaker will be as fresh-voiced and natural at the end of an evening as it was at the beginning. There is one battery which can give you the quality of energy you must have to do this. Put the Lissen New Process Battery into your set. It gives you unique quality characteristics as well as an abundant energy supply—you get pure energy, clean, clear, smooth-flowing oil through the longest evening.

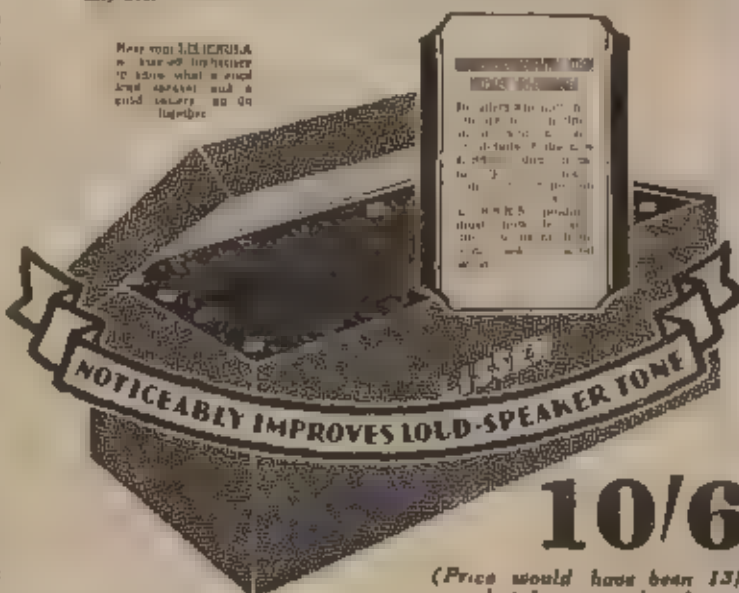
The fine nature of its current and its deep capacity are reflected in the starting tone-purity of your loud speaker. Never have you had clearer, finer, louder, better reproduction. And after it has served you for the night it builds up within itself, and you will find it ready to give you the same splendid service the next night, and night after night after that, until it really seems to go on for ever.

The new process by which it is made, its chemical combination, which naturally is a closely guarded secret make it different to other batteries. And by putting into operation the new direct-to-dealer distribution policy (which cuts out all wholesale profits) this battery, instead of being sold for 13/-, is now inexpensive. Another supreme advantage it has is in being absolutely fresh when you get it—these batteries are actually as sale within three days of being made in our Richmond factory—every one is therefore brimful of new energy when you put it into your set. Made only in the popular block type with socket tappings an additional advantage are the four 1½-volt tappings provided for grid bias use at one end of the battery while the other usual tappings give any voltage required.

Obtainable at any dealer—but if any difficulty send direct to factory. Include an hour for postage but please mention a spare name and address.

LISSEN NEW PROCESS BATTERY is rated at 15 volts, but goes considerably over.

Keep your L.I.S.S.E.N.U.M. battery in good condition by using what a good grid battery and a grid battery as on the right.



# 10/6

(Price would have been 13/- but for new policy.)

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When the ordinary H.T. Battery gets old it also gets noisy—its supply of energy is then full of inequalities. Before you discard it, however try putting a LISSEN 1 mfd. (Mansbridge type) Condenser across it. Notice how the inequalities are immediately smoothed out, how all the noise at once ceases, and how you can go on using the battery for quite a long time still. The LISSEN Condenser is always fully charged with current, and steady by discharges it as required, even though the battery has been long in use. It postpones the period when your battery can no longer be used—it is everlasting, so first cost is last cost, and it certainly saves its own cost many times over.

LISSEN (Mansbridge Type) CONDENSER  
1 mfd. Price 3/10

Made also in other capacities —

01 to .09 . . .	2/4
.1 . . .	2/6
.2 . . .	2/8
.25 . . .	3/-
.5 . . .	3/4
2.0 . . .	4/8



## SAFETY, TOO, BY USING A LISSEN

LISSEN is also the only Mansbridge type condenser you ought to connect in any circuit going straight on to the electric light in case of fire insurance in all times of trouble. Because it is impossible for the LISSEN Condenser to short circuit on to its case. That can happen when you use the ordinary Mansbridge type which has a metal case, usually tin-plated iron, thereby possibly laying the wires open to grave danger.

To a fine quality LISSEN Condenser is added the insulated case specially mandated as a protection for you should you ever in the future want to use the electric light fixture as the source to supply current to your receiver.

WHAT YOU CAN DO IMMEDIATELY IS TO MAKE YOUR PRESENT BATTERY LAST LONGER BY FITTING NOW A LISSEN 1 mfd. CONDENSER ACROSS IT ask your dealer.

## SMALL ENERGY-CONSERVING CONDENSERS—

Fit LISSEN these small condensers deliver all their stored-up energy. The following capacities are made in mica LISSEN also make the Mansbridge type in larger capacities. Lucky condensers waste energy—fit LISSEN and save it.



Capacities:	
.0001 to .001 1/- each	
.002 to .004 1/3 each	
(worth reduced).	

Note the new case which enables the condenser to be fitted upright or used flat. At present the new case is available in the capacities most used, but will quickly become standard for all capacities.

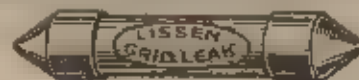
LISSEN CONDENSERS DELIVER ALL THEIR STORED-UP ENERGY.

**IMPORTANT TO THE TRADE**—Retailers who have not already been notified of our new direct to-dealer policy of distribution should, in their own interests, communicate with us without delay. All orders must now be sent to us in Richmond and not to local wholesale factor.

**LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.**  
Managing Director: THOMAS H. COLE.

LISSEN PARTS—WELL THOUGHT OUT, THEN WELL MADE

## SOAKED IN RAIN AND BAKED BY SUN—STILL THE LISSEN LEAKS NEVER ALTERED



Receivers are often kept in places where they are open to both heat and moisture. So we put a case of LISSEN FIXED GRID LEAKS on the roof of our factory to see what would happen to them. That was during the summer of 1925. We left them there through heavy rain and blazing sun. Yet they never altered the resistance value in every leak was found unvaried. LISSEN Leaks are true to their marked value within finer limits of accuracy than any other leak made.

All capacities same price, previously 1/8 NOW 1/- each.

## A VALVE HOLDER FOR CLEARER, BETTER SIGNALS

Because of its low loss and low capacity qualities, the LISSEN Valve Holder plays its part in clearing clearer, louder signals. Sent out ready for panel mounting as shown, it can also be used for panel mounting by bending the springs straight. LISSEN VALVE HOLDER, previously 1/8 NOW 1/- each.



## THESE SWITCHES ARE NEAT AND EFFICIENT

Any time you want a switch, get a LISSEN. Take up a little space, clear and neat, finely made, you can't see it, but it's there, every one of them. And it's built like the old-fashioned one, but it's new.

LISSEN	Previously	NOW
2-way	2/8	1/6
Screen-Parallel	3/8	2/6
Double Pole	2/6	2/6
Double Throw	4/-	2/6
Key Switch	2/8	1/6



## QUALITY RHEOSTATS—previously 4/-, NOW 2/6

LISSEN quality—look how they are made. The rheostat runs and short circuit the two sets of coils, but it's very smooth. The best thing is that it cannot overheat. There are no movable contacts and the compound knob and pointer will fit flush with the new photograph when mounted. Lastly, note the attractive appearance. It's made possible by our big production programme backed by our new direct-to-dealer distribution policy, which cuts out all wholesale profits.

EVERY RHEOSTAT AND POTENTIOMETER LISSEN ONE-HOLE FIXING, OF COURSE.

LISSEN	Previously	NOW
7 ohm rheostat, patented	4/-	2/6
35 " " "	4/-	2/6
100 " " "	6/-	4/6
Potentiometer, 100 ohms	4/3	2/6

Panelboard mounting type, same price as above

**BUILD WITH ALL LISSEN PARTS—**

and your receiver will yield results which would never be possible with mixed parts, because every part is made to pull strongly with each other.





# The new Brown P.Q. Loud Speaker



£12.12s.



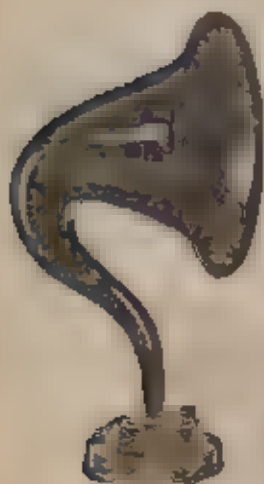
IN the same way as an electric lamp will burn out if you put more current through it than it is made to carry, so a standard Loud Speaker can only cope with a certain amount of power. It will soon give its disapproval in a howl of raucous distortion and screech.

Real power is now available without any of that harshness and distortion inevitable when you "boost up" the standard Loud Speaker to give great

volume. In your drawing room use one of the standard Brown Loud Speakers (there are eight to choose from); but when you want power, use a power instrument. The new Brown P.Q.

It is almost beyond the bounds of possibility to overload the P.Q. It will give the extraordinary volume it is designed to produce without even so much as a false note or a crack of the voice. It brings the artist to you with a realism which is almost uncanny.

For lesser volume but equally superb  
quality of production—Brown Standard  
Instruments.



The H.I.

Type H. 10 in. high.  
Cabinet 10 in. high.  
4 in. diameter.

Type H.I. 15 in. high and in resistance of 2,000 or 4,000 ohms as 0 0

Type H. 4 in. high. In resistance of 2,000 or 4,000 ohms as 0 0

Cabinet 10 in. high.  
Cabinet 10 in. high.  
4 in. diameter.

Type H.I. 15 in. high and in resistance of 2,000 or 4,000 ohms as 0 0

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Type H. 4 in. high. In resistance of 2,000 or 4,000 ohms as 0 0

Type H.I. 15 in. high and in resistance of 2,000 or 4,000 ohms as 0 0



THE DISC

Type H. 10 in. high.  
Cabinet 10 in. high.  
4 in. diameter.

Type H.I. 15 in. high and in resistance of 2,000 or 4,000 ohms as 0 0

Type H. 4 in. high. In resistance of 2,000 or 4,000 ohms as 0 0

Type H.I. 15 in. high and in resistance of 2,000 or 4,000 ohms as 0 0

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Type H.I. 15 in. high and in resistance of 2,000 or 4,000 ohms as 0 0

Type H. 4 in. high. In resistance of 2,000 or 4,000 ohms as 0 0



Type "A"

## Brown Headphones

Type F. 10 in. high.  
Cabinet 10 in. high.  
4 in. diameter.

Type H. 15 in. high and in resistance of 2,000 or 4,000 ohms as 0 0

Type H. 4 in. high. In resistance of 2,000 or 4,000 ohms as 0 0

Type H.I. 15 in. high and in resistance of 2,000 or 4,000 ohms as 0 0

Type H. 4 in. high. In resistance of 2,000 or 4,000 ohms as 0 0

Type H.I. 15 in. high and in resistance of 2,000 or 4,000 ohms as 0 0

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Type H. 4 in. high. In resistance of 2,000 or 4,000 ohms as 0 0

S. G. BROWN, LTD.,  
Western Avenue,  
North Acton, W3

Representative: Messrs. J. M. & Co., Ltd.,  
10, High Street, Southampton.

# Brown

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Gilbert Ad. 0054.

# The Radiolux AMPLION

*The Natural Tone  
Loud Speaker*



There are many good points about the RADIOLUX AMPLION, but perhaps none is more striking than the quality of natural reproduction which it possesses to a remarkable degree.

**ALFRED GRAHAM & CO.**

(S. Graham,

25, Savile Row, London, W.1.

Radiolux Amplion  
Type R.S.10 (Oak)

Price • £7:7:0.





## A lesson from the chain

A warning whistle—a "Stand Clear!" and the steel Goliath swings its burden, jangling on the end of an iron chain, through space. The old adage says, "A chain is no stronger than its weakest link." The constant lifting of heavy weights imposes a severe strain on a chain. The molecular structure of its metal becomes changed. To use a technical term, it becomes crystallised or brittle. And a brittle chain would be a danger because it might really snap.

But engineers have a remedy. At regular intervals the chain is annealed and the displaced and distorted molecules are permitted to resume their normal positions.

You may not be interested in cranes, but as a wireless enthusiast you are certainly concerned with the molecular structure of metal. Take, for example, the filament of an ordinary valve. It becomes incandescent in use—the intense heat slowly alters its molecular structure and makes it brittle. That is why it fractures so readily. It has lost its pliability through excessive heat.

An entirely new kind of filament has now been produced, however, which operates practically without heat.

It is only to be found in Cossor Duff Emitters. This Kalenised filament can never become crystallised or brittle because it functions without visible glow. But long life is not the only advantage to be derived from the Kalenised filament. Its low specific resistance permits an exceptional length being used. Obviously a long filament will give off more electrons than a short one. And the efficiency of a valve is measured by its electron emission.



TYPES AND PRICES

6000	14/-
6001	14/-
6002	18.6

The New Cossor Stereo Two

Great Band For Power Valve  
used in Super Set, etc.

Co-Axial Mounting, too, ensures that this long filament is mounted in absolute alignment with the grid and anode. The whole structure is permanently interlocked by means of a sintered insulator at its head. Even the hardest shock cannot displace either the filament, the grid or the anode. As a result, lifelong uniformity of characteristics is assured.

The combined use of Co-Axial Mounting with the new Kalenised filament will give you greater sensitivity, complete freedom from microphonic noises, superior tone and greatly increased length of life, while current consumption has been reduced to one-tenth of an ampere at 18 volts. Your dealer has these remarkable valves in stock.

## The new Cossor Point One

Imported by A. C. Cossor Ltd., Highbury Grove, N.5

61/61/11 10/12



**FELLOWS  
WIRELESS**

**YET ANOTHER!**

LONDON  
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and now

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Watch our advertisements and see the list grow.  
At every one of these Fellows Wireless Branches  
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By buying direct from us or our Branches you  
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"GECOPHONE"  
Straight Line  
Frequency  
Condenser  
A New  
Development



"GECOPHONE"  
Square Law  
Condenser  
Reduced  
Prices



**"GECOPHONE  
VARIABLE  
CONDENSERS  
have proved the  
most satisfactory  
of any"**

A Report received from  
**THE AMERICAN RADIO RELAY LEAGUE**

7th October.

Sturton Hall  
Horncastle,  
Lincoln.

Dear Sirs,

As we have noticed several people have written  
testimonials to firms over components used in sets in which  
they received the recent **DEMPSEY TUNNEY  
FIGHT**, we fancy the following may be of use to you

On the evening on which the world's championship  
took place, we were listening at the station G-6PU,  
(operator Mr. Ahur) at St. Helier, Jersey, C.I. Your  
Variable Condensers were incorporated in the special short-  
wave set used, and we attributed much of our success to  
the fine tuning provided by these instruments. We  
heard every phase of the fight made out a report round  
by round and were able to have it printed by the Jersey  
morning paper. Our report was prior to the G.P.O. by  
20 minutes.

We may conclude by saying that **GECOPHONE**  
Variable Condensers are used for all short-wave work at  
this station, and have proved far the most satisfactory of  
any.

(Signed) G. G. and A. E. Loesey,  
G 2BZT

**GECOPHONE**

Sold by all  
Wireless  
Dealers  
and Stores

**THE WORLD'S  
STANDARD IN  
CONDENSER DESIGN**

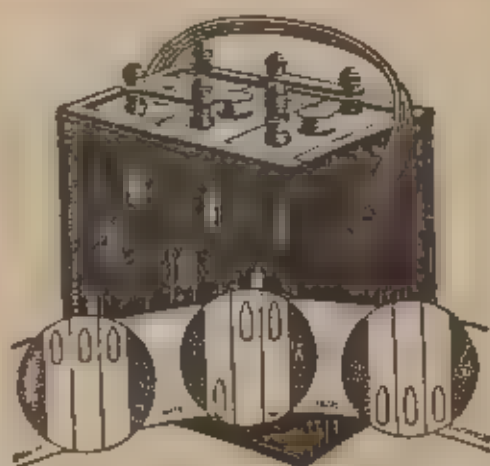
*The G.E.C. your guarantee*

Use  
**Osram  
Valves**

Your Guarantee  
of Better Wireless

Made at the General Electric Co. Ltd., Magnet House, Kingsway, London W.C.2.





## Bath - Water Blues

Cheery, isn't it, when the last of the juice in the accumulator trickles gurgling away like water down the bath plug, and the loud-speaker bows its head in heart-broken silence?

Light your valves from a P. & R. Gravity Float Accumulator, and you won't be jammed that way any more. The P. & R. Gravity Float never gets run-down without telling you. Its tell-tale floats say whether it's full, half-charged or nearly discharged.

Besides not being dumb, the P. & R. is a good accumulator. The capacity stated is its capacity: not a hypothetical and oh-so-hopeful "intermittent" rating: but real, honest-to-goodness valve-burning capacity. Extra plate area and solidity of building make it a long-life worker, too.

We should like to explain technically to you. Therefore, we have written a book. There's a copy for you and we shall only be too glad to send it if you'll write a postcard to Peto & Radford, 50, Grosvenor Gardens, S.W.1. Besides dealing with the Gravity Float, it treats of all the other good accumulators we make.

**P. & R.**  
AND  
**PETO & RADFORD**  
**ACCUMULATORS**  
*The beginning and the end in*  
**POWER**



## "fiddle, cello, big bass drum"

**T**HEY all come through perfectly via a B.T.H. Transformer. String, wind or percussion, loud or soft, high or low, the B.T.H. Transformer gives to every note of every instrument the same degree of amplification.

B.T.H. Transformers will give you the authentic music of the concert room or studio, just as it is played or sung, and with none of the distortion commonly associated with broadcast reception.



Don't allow yourself to become accustomed to imperfect reception. Buy one or more B.T.H. Transformers to-day and get the best out of broadcasting.

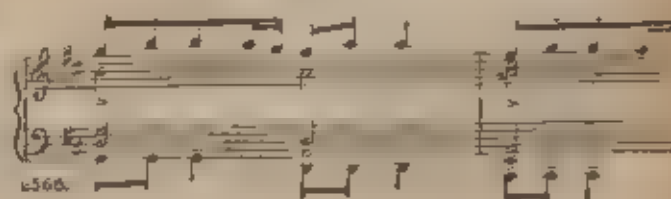
B.T.H. Transformers are made in two ratios 2:1 and 4:1. Everything about them is perfectly designed and constructed for the purpose of ensuring uniform amplification over practically the whole range of audible frequencies. The windings are perfectly insulated. It is impossible to buy a better transformer.

The B.T.H. Transformer Co., Ltd.

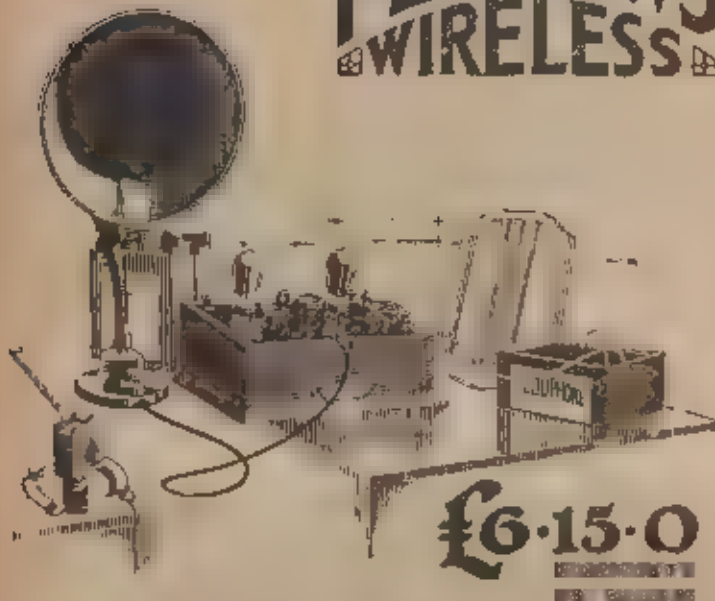
*The*  
**B.T.H.**  
**L. F.**  
**TRANSFORMER**

2:1 or 4:1 ratio Price 17/6

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# FELLOWS WIRELESS



£6.15.0

"I am getting beautiful results on this marvellous 2 valve set. Daventry at 220 miles, good Loud Speaker strength."

Mr. G. C. Cornwell.

You always get good results with a Little Giant

## 4 MODELS.

### ALL DULL Emitter VALVES

Specification.	Little Giant	Little Giant	Little Giant I.L.	Little Giant IV
Four valves (including Marconi Rosshy)	£2 2 6	£3 17 0	£4 12 6	£6 5 6
Loaders 4-Volt DE Valves	(1) 8 0	(2) 16 0	(3) 24 0	(4) 32 0
HT Battery (E.M.F. 100V)	54V 6 6	108V 3 0	108V 13 0	108V 13 0
4 valves 4V A.C. converter	1 10 0	1 10 0	1 10 0	1 10 0
Adjustable volume control	3 0	3 0	3 0	3 0
Headphones (H.P.) or Loud Speaker	H.P. 1 10 0	H.P. 1 10 0	H.P. 1 10 0	H.P. 1 10 0
<b>Total Cash Price</b>	<b>£4:4:0</b>	<b>£6:15:0</b>	<b>£7:18:6</b>	<b>£10:3:6</b>
Delivery charges (with order)	4 6	3 6	4 9	5 6
Monthly Payment of	1 10 0	1 10 0	2 2 6	3 8 0

### HOW TO OBTAIN THESE WONDERFUL SETS.

1. You can either purchase below apparatus at any of our branches in Great Britain.
2. You can forward us a cash value in P.O. Money Order or Cheque.
3. You can order by mail and we will send you the apparatus with the order form and a bill of exchange.

Note: All Fellow's sets can be supplied on 14 days time. Full cash value is refunded to you if the set is returned in full. If you are unsatisfied in any respect. They are sent packing free, carriage forward.

## FELLOWS, PARK ROYAL, N.W.10.

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BRIGHTON: 21, Queen's Road (Brighton 993).  
CARDIFF: 10, Darnley Arcade, Queen St. (Cardiff 718).  
LEEDS: 45, Park Lane (opposite Town Hall).  
NOTTINGHAM: 30, Bridlesmith Gate (Nottingham 585).  
TOTTENHAM: 34, Quarry Hill (Tottenham 172).

Write for 48-pp.  
Illustrated  
Catalogue No. 18  
FREE

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## MELLOW MELODY

Sound, crystal clear, full, mellow as Autumn sunshine fills the room. It is the great concert hall; there stands the singer, world adored; you have but to raise your eyes to see—such is the illusion of the Mellovox—the beautiful medium of wonderful melodies.

## THE STERLING MELLOVOX LOUD SPEAKER

Not all singers look beautiful, not all beautiful women sing sweetly. If you want a beautiful thing to admire while you enjoy music of pure mellow beauty, you want the Sterling Mellovox, the newest gift of creative genius. It is made in four colour arrangements of blue, brown, black and purple with gold tracery of flower and leaf. The Mellovox has an adjustable diaphragm by which volume of sound can be controlled. A hinged connection enables the sound to be projected in any desired direction. The small outline drawings indicate the appearance of the Mellovox from different positions.

Of all **45/-** Radio Dealers



Ask any wireless dealer for a demonstration or write us for booklet describing the full range of Marconiphone and Sterling Loud Speakers, Receivers, Valves and Components. Marconiphone and Sterling apparatus may be purchased on deferred terms. Particulars on request.



## THE MARCONIPHONE COMPANY LIMITED

(Sole Agents for the Sterling Telephone & Electric Co., Ltd.)

Regd. Office  
Marconi House, Strand, London, W.C.2.

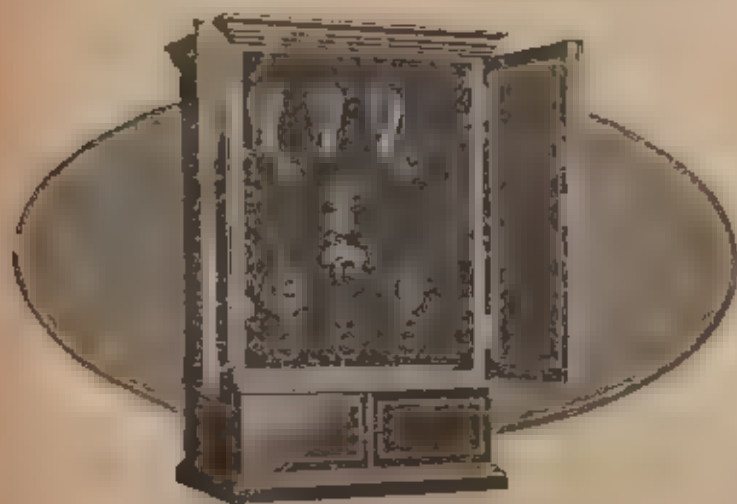
Head Office  
210-212 Tottenham Court Rd., London, W.1.



亡者之哀。

Three valves  
that do the  
work of four!

# FELLOWS WIRELESS



## The Fellophone Grand Three

Mounted in a well-finished cabinet with folding doors and supported either in Jacobean or Sheraton styles, the Fellophone Grand Three is the most handsome receiving set at present on the market.

The receiving circuit of this set is ingeniously arranged to provide both the volume and the range of a four-valve set, but with the first cost and upkeep of three valves only.

The effect of a four-valve circuit is obtained by dual amplification on one valve, so that great range and selectivity are obtained and at the same time the two stages of E.F. Amplification afford ample volume for Loud Speaker work.

Several thousands of these sets have been sold and we have many highly enthusiastic letters from their delighted owners.

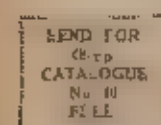
You can inspect and hear these sets working at any of our branch addresses given below.

The Fellophone Grand Three, including  
Marconi Royalty and H.T. Battery .. £12 15 0

Complete with H.T. Battery, 3 Loudspeaker Valves,  
6-volt Accumulator, 1 pair Fellows Light-  
weight Headphones, Aerial, Insulators and  
Instructions (Marconi Royalty included) .. £15 10 0

For deferred payment terms, see our Catalogue No. 10, free on request. All goods are sent packing free, carriage forward, and you can try the Grand Three for seven days by forwarding full cash value. Remittance will be returned in full if you are in any respect dissatisfied.

**FELLOWS, PARK ROYAL, N.W.10.**



Branches:  
LONDON: 20, Store St., Tottenham Court Rd. W.C.  
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BIRMINGHAM: 24, Corporation Street (Central 418)  
BRIGHTON: 32, Queen's Road (Brighton 190)  
CARDIFF: Dominion Arcade, Queen Street (Cardiff 7065)  
GLoucester: 66, Park Lane opposite Town Hall  
N. 11, N. HAM: 39, Bridlemas Lane N. 11, N. HAM 251  
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### BUY DIRECT AND SAVE MONEY

ARE YOU USING

# (Cosmos)

SHORTPATH

## VALVES?

**I**F not, you are probably not getting the best results out of your receiving set or doing full justice to the B.B.C. entertainers.

Maybe you have no interest in constructing or experimenting, and desire only to listen to the broadcast programmes. That being so you are chiefly concerned with your valves, which you require to give *good volume and purity of tone with little consumption* of either accumulator or H.T. Battery currents.

These features are combined in a remarkable degree in "Cosmos" Shortpath Valves S.P.18 and S.P.55. For the sake of getting the best out of your set, and as a consequence the best out of the programmes, investigate the claims of these valves as set out in detail in the "Cosmos" Valves Booklet.

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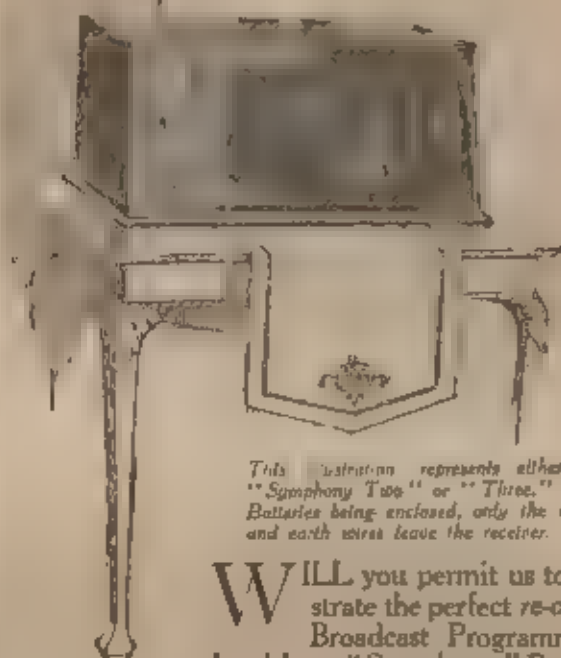
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THE KING OF AERIALS.

For long-distance Reception

2/6

TWO FREE ENTRIES.

SAVE THE  
END FLAP  
Containing  
the words  
"Registered  
Design."



CLUES DOWN.

1. Reader, to whom?
2. Explanation.
3. One.
4. Large tank.
5. Level.
6. Great nation.
7. Famous.
8. One.
9. Many, many.
10. Twenty.
11. Twenty.
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100. Twenty.

Further copies of this Cross  
Word Puzzle are obtain-  
able from any Wireless  
Shop, or direct upon receipt  
of stamped addressed (i.d.)  
envelope.



CLUES ACROSS.

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100. Twenty.

ONE ENTRY FOR EVERY  
COMPLETE 1/- SPENT

By purchasing three Electron Aerials at 1/-  
5/-, the competitor is entitled to five entries;  
or by purchasing one Electron Aerial at 2/- and one  
Earth Mat at 2/- 6/-, also five entries.

COMPETITORS MAY  
SEND as many entries as  
they wish, provided the  
 requisite number of Discs  
are enclosed

## RULES OF THE COMPETITION.

1. This competition is open to all who are subscribers to the "Radio Times" and who are aged 16 years or over.
2. A valid receipt of the solution is required with the entry. The receipt must be a copy of the "Radio Times" containing the solution and must be dated prior to the publication of the results.
3. The winner of the cash prize and a valid receipt of the solution is required with the entry. The receipt must be a copy of the "Radio Times" containing the solution and must be dated prior to the publication of the results.
4. Each entry must be accompanied by the name of the competitor and a valid receipt of the solution. The name must be in full and must be accompanied by a valid receipt of the solution.
5. The first prize of £500 will be awarded to the competitor who sends in the first correct solution. The second prize of £100 will be awarded to the competitor who sends in the second correct solution. The third prize of £50 will be awarded to the competitor who sends in the third correct solution. The fourth prize of £25 will be awarded to the competitor who sends in the fourth correct solution. The fifth prize of £10 will be awarded to the competitor who sends in the fifth correct solution. The sixth prize of £5 will be awarded to the competitor who sends in the sixth correct solution. The seventh prize of £2 will be awarded to the competitor who sends in the seventh correct solution. The eighth prize of £1 will be awarded to the competitor who sends in the eighth correct solution. The ninth prize of 50p will be awarded to the competitor who sends in the ninth correct solution. The tenth prize of 25p will be awarded to the competitor who sends in the tenth correct solution.

6. A bonus of £25 will be given to the competitor who sends in the first correct solution. The bonus will be given to the competitor who sends in the first correct solution.
7. Entries must reach this office not later than November 25, 1926.
8. Copy of solution and names of the competitors will appear in "The Radio Times" and "Radio Times" dated November 17, 1926.
9. The names of the winners of the first five prizes will be published in "The Radio Times" and "Radio Times" dated November 17, 1926.
10. The names of the winners of the first five prizes will be published in "The Radio Times" and "Radio Times" dated November 17, 1926.

This COUPON is to be sent with solution and addressed  
"COMPETITION."

THE NEW LONDON ELECTRON WORKS LTD.,  
East Ham, London, E.6.

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Flaps representing.....value, cut from Carbons containing an  
ELECTRON Specialty purchased from.....

RETAILER'S NAME.....

ADDRESS.....

I agree to abide by the conditions of the Competition.

NAME.....

ADDRESS.....

This Name and Address should be printed in CAPITALS IN INK.

Dept. 4

One Entry for every 1/- spent.





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except by the very roughest handling . . .

Since the life of the valve you purchase is only as long as the life of its filament, you want to be protected against loss due to accidents.

DOES THE FILAMENT OPERATE AT AN EXTREMELY LOW TEMPERATURE? **YES!**  
so that its life is vastly increased . . .

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IS THE EMISSION SURFACE OF THE FILAMENT GENEROUS and up to 51? **YES!**  
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DOES THE FILAMENT CONSUME ONLY ONE TENTH AMPERE giving? **YES!**  
greater life to each accumulator charge . . .

You want to be relieved of the burden of accumulator recharging as much as possible without impairing the efficiency of your receiver. With a consumption of only one-tenth ampere a few as 3 rechargings of your accumulator will carry you through the whole winter.

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Greatly increased emission does not indicate increased H.T. consumption. The H.T. current is the same, but the volume is vastly increased, enabling you to have a large reserve of power.

The only valves that can satisfy all these questions are **MULLARD P.M. VALVES** with the wonderful Mullard P.M. Filament.

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For 4-cell accumulators or 3 dry cells

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